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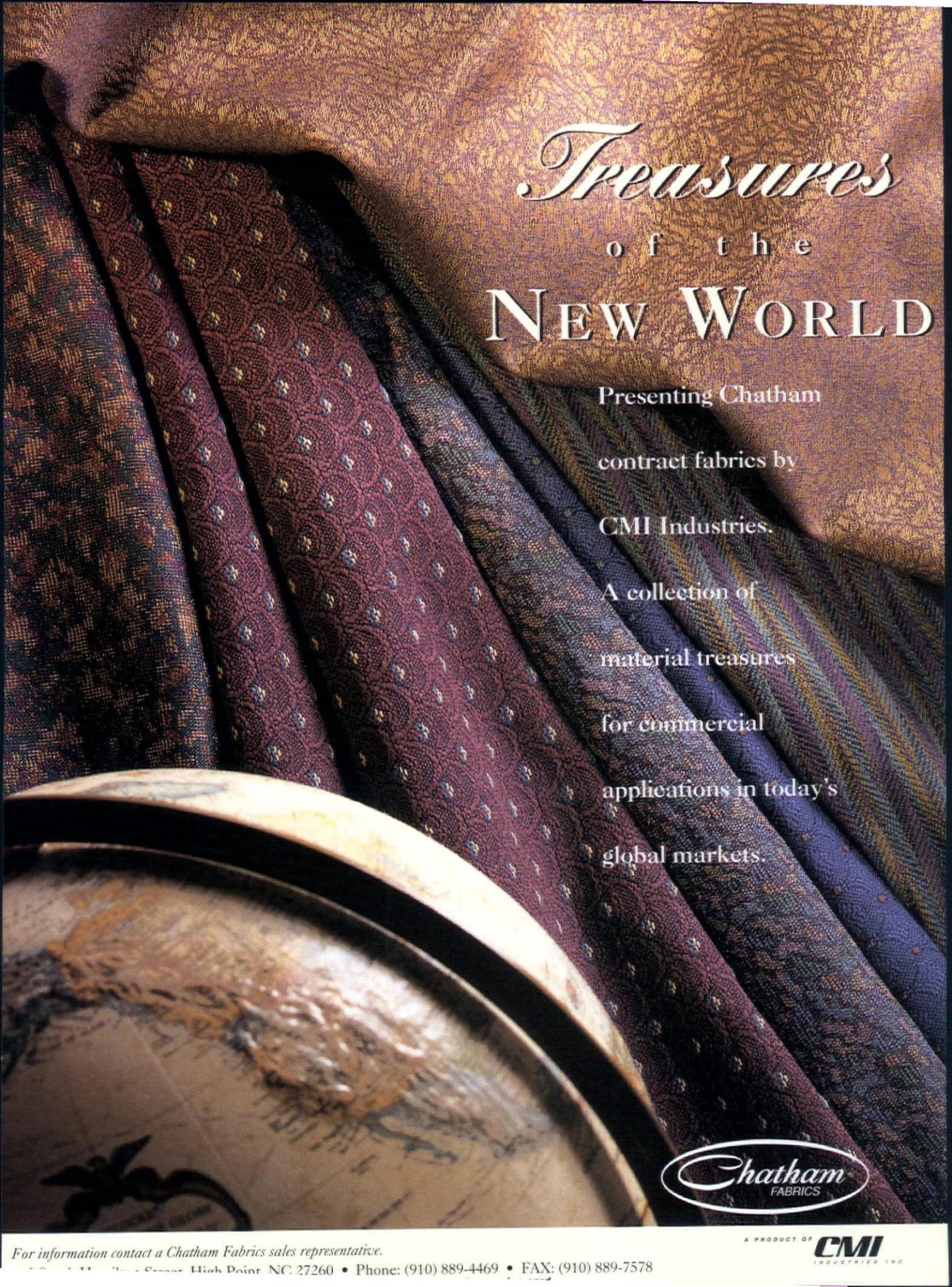
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How Do You Define Success?

The speaker had just undergone cataract surgery, so he asked the audience to forgive his rambling remarks. But he needn't have worried. When M. Arthur Gensler, Jr., FAIA, president of Gensler and Associates/Architects, spoke before the General Session of the 1995 American Institute of Architects National Convention in Atlanta on May 6th, he easily commanded everyone's attention. His theme: entrepreneurial vision, an appropriate topic for an architect who founded a firm in 1965 to provide professional interior design services to the business community, and built it from a two-person San Francisco office to 765 employees working in 14 locations around the world. What made his remarks so fascinating was his vision of the late 20th-century designer as student and mentor to the client. Howard Roark—the architect and tragic hero of Ayn Rand's *The Fountainhead* who declared, "I intend to have clients in order to build"—was out of sight.

Did Gensler begin his odyssey with a grand scheme for world conquest as well as \$200 that he and his wife had in the bank? Not at all. He admitted that his most ambitious business strategy at the time was to ask for more than the going rate for interior design services. "I decided to be daring," he told the AIA. "I would charge 7¢ instead of 5¢ per square foot for space plans, and 35¢ instead of 25¢ per square foot for working drawings."

But Gensler was a quick study. As his savings dwindled, he decided to attend night school to learn business administration. From this humbling yet enlightening experience he drew a number of thoughtful conclusions that designers never seem to reach in design school. A sampling: 1) a designer's education will never end; 2) a designer must manage the designer-client relationship; 3) a designer's staff should include the best people that he or she can hire; and 4) a designer must keep stretching his or her capabilities.

Were the revelations followed by instant success? Hardly. Taking his own lessons to heart, Gensler promptly

hired his teacher as a consultant. Upon his teacher's advice, he also wrote a business plan. "It was no big deal," he insisted. "I set down some dreams about what I hoped to accomplish on a piece of paper, dropped the paper in a desk drawer and forgot about it."

As Gensler's narrative unfolded, however, the AIA audience could plainly see why Gensler and Associates has become the powerhouse it is today. The Gensler approach to design practice regards design as an evolving, collaborative *process* rather than a collection of singular objects, and clients as long-term, business *partners* rather than aloof, once-in-a-lifetime customers. Logical as this philosophy sounded, the audience probably found it difficult to accept. Individuals typically become designers because they want to create beautiful environments, and their relationships with the clients who commission them have nowhere to go once the designs are done.

To his credit, Gensler did not attempt to oversimplify the designer-client relationship. "You can lead the client with absolute certainty because you already know where you want to go," he said in a gesture towards Howard Roark's spiritual heirs. "You can be so unsure of yourself that you hide inside a TQM [total quality management] trap and just recite it before

the client. Or you can listen carefully to the client and then lead him where he didn't know he wanted to go, stretching both of you in the process."

The latter route, Gensler suggested, provides the greatest challenge and the finest reward. Consider what he means. Since our clients know a lot about themselves yet nothing about being clients, we can win their trust and cooperation by simultaneously being their students and mentors. However, no matter how much clients learn about the design process, they will lack a vision of the future until we supply one. "We lead our clients to places they cannot imagine," Gensler concluded, characteristically adding, "but don't jam anything down their throats."

Certainly nothing bigger than Howard Roark. ☺



Roger Yee

Roger Yee
Editor-in-Chief

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Planning InterPlan

New York - InterPlan, the new Designer's Saturday, is changing venues in 1995 to take advantage of an extended leasing policy at the New York Coliseum. The interior planning and design exposition formerly located at the Jacob Javits Convention Center in New York will now be held at the Coliseum November 1-3, 1995.

InterPlan is co-sponsored by the not-for-profit trade association Designer's Saturday, Inc. and Miller Freeman Inc., a publishing and trade show management company that publishes *Contract Design, Facilities Design & Management* and *Architectural Lighting* magazines. "The Coliseum is an ideal location for both exhibitors and attendees, which include designers, architects, facilities managers, dealers and corporate real estate executives from the entire Eastern seaboard," says Hank de Cillia, consultant executive director of Designer's Saturday, Inc., about the change in venue. "It's centrally located and easy to get to via any form of transportation, from subway to horse-drawn carriage."

Contract furnishings giant Steelcase Inc. has recently reserved exhibit space at InterPlan '95, joining a prestigious group of manufacturers that also includes Herman Miller, Haworth, Jofco and Meridian. Four hundred booths have already been sold, and another 200 are expected to be committed by November. According to Eric Smith, president of Designer's Saturday, Inc. and CEO of Howe Furniture Corp. of Trumbull, Conn., 10,000 attendees are expected.

The professional program at InterPlan has been expanded from 24 programs to 32, and will continue to address design and management issues relating to commercial and institutional facilities for the corporate, retail, hospitality, health care and educational markets. For more information call (800) 950-1314.

Jami Buys Harter

Overland Park, Kan. - The Sturgis, Mich.-based Harter Corporation, founded in 1927 and known for its ergonomic chairs that seat office workers the world over, has recently been acquired by Jami Inc., headquartered in Overland Park, Kan. Harter had been owned by Heller Financial, Chicago, which once owned Knoll International. The Harter purchase is Jami's second after the purchase of Alabama-based ABCO office furniture.

With the acquisition in order, Bruce Pratt, president of Jami and now CEO of Harter, plans to broaden Harter's line of ergonomic seating and product range offered. As one of his first official actions, Pratt has appointed award-winning architect and industrial designer Nicola Balderi as full-time director of design and new product development for The Harter Group.

The company will continue to manufacture and distribute ergonomic contract seating under the same name as a division of Jami.

At Neocon '95, Harter introduces a new Posture-Task version of its Colleague family of operational seating, an enhanced "longer sit" version of the Clio stacking chair, a family of traditional design ergonomic seating and an expanded collection of Textus upholstery designed by Hazel Siegel.

Design Firms Report...

New York - The Design Firm Management & Administration Report™ (DFMAR), New York, has published the results of its Fifth Annual Successful Design Firm Survey, conducted in partnership with Salwen Business Communications of New York. The survey provides a look into the inner workings of 21 of the nation's most successful architectural and engineering firms, as nominated by local ACEC and AIA chapters around the country. Here are some of the more interesting trends indicated:

- Billings and staff size were up significantly in 1994.
- Slightly more firms added branch offices than closed them.
- Only four of the 21 respondents reported more than 5% of their A/E work is design/build.
- Only six of 21 participants said multi-project strategic partnering constitutes 10% or more of their dollar volume, and only seven predicted that such partnering would account for 10% or more of their work five years hence.

Respondents offered several pieces of advice on how to solicit client feedback.

- "Ask open-ended questions and demonstrate a sincere interest," said Paul Masten, managing principal of Reid Middleton Inc. Lynwood, Wash.
- "Ask them face-to-face and distribute questionnaires at the middle and end of the project," said Deon Bahr, vice president of Bahr Vermeer & Haecker Architects, Lincoln, Neb.
- "Meet face-to-face," said Wayne Shuler, president of architect CDS Associates, Cincinnati.
- "Institute the process through the CEO," reported John Tice, president of architectural and interiors firm Bullock Tice.
- "Use focus groups," suggested Larry Kester of Architects Collective.

IIDA, NSHD Call for Entries

New York - If you don't enter, you can't win. *Contract Design*, as a sponsor of both the 1995 IIDA Product Design Competition and the National Symposium on Healthcare Design Annual Healthcare Environment Awards, wel-

comes entries from the design community for both of these awards programs.

Deadlines for submittals may seem a long way off, but they're not. For the 1995 IIDA Product Design Competition, entries are due July 21, 1995. For the National Symposium on Healthcare Environment Awards, entries must be received by noon, August 1, 1995.

Products designed for the interior environment that were offered for sale or use after September 1, 1993, are eligible to be entered in the 1995 IIDA Product Design Competition. For more information, contact Dawn Marie Galtieri, International Interior Design Association, 241 Merchandise Mart, Chicago, IL 60654, telephone (312) 467-1950.

Architecture and interior design firms with health care design projects built and in use by June 1, 1995, are eligible to compete in the National Symposium on Healthcare Design Annual Healthcare Environment Awards. For more information contact Debra J. Levin, National Symposium on Healthcare Design, 4550 Alhambra Way, Martinez, CA 94553-4406, telephone (510) 370-0345.

May the best organizations win!

Screen Savers

Irwindale, Calif. - Mobility has superceded health with the recent trend to bury the large screens of desk top computers and plug in a laptop with a weight less than that of a new born baby. The bane of the truth may sway computer users to request their full size screens again. Since laptops were designed for convenience, not ergonomics, the placement of the screen poses risks to visual capabilities and body posture that can cause visual as well as permanent physical strain.

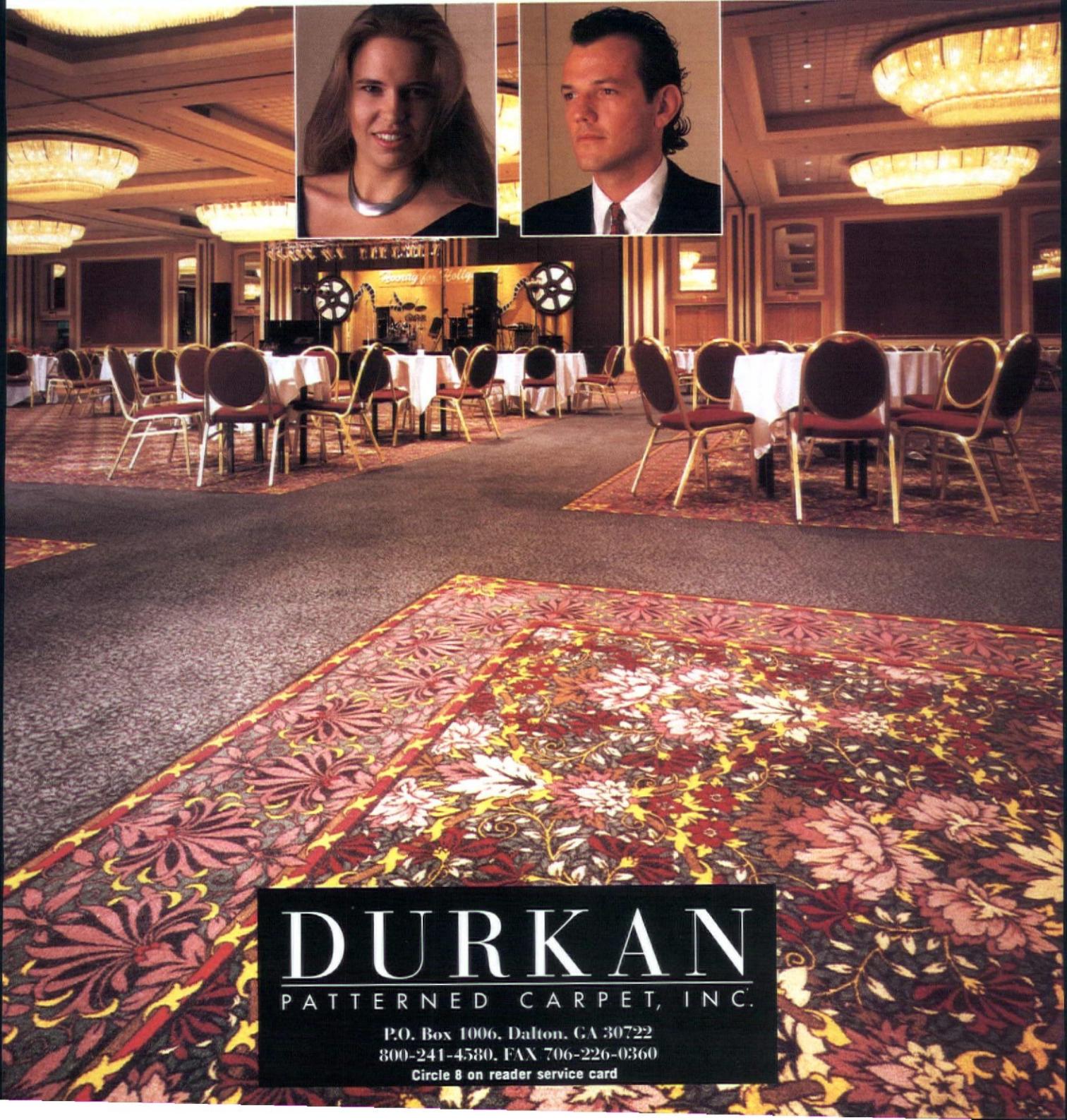
The results of a report sponsored by a consumer education grant from MicroCentre™, a manufacturer of ready-to-assemble computer work stations in Irwindale, Calif., and written by Stewart Leavitt, Ph.D., CIE, of Leavitt Medical Communications, Glenview, Ill., urge computer users to take note and not merely accept what is doled out for use by the company. Portables are equipped with keyboards that are smaller than normal with a limited viewing screen size positioned too close to the body. But the laptop is increasingly becoming the main computing tool within the office, not just on the road. So what to do?

Here are some hints. If one must concede to the torments of technology, the report advises placing the top of the monitor at eye level. The top of the monitor should be tilted away from the user's face and the monitor should be placed at an arms length from the worker. Preventive medicine is the best medicine. To obtain a free copy of the report or for more advice call MicroCentre at (800) 966-5511.

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Commissions and Awards

HNTB Corporation, Kansas City, Mo., has been contracted by the Department of the Navy for construction of the new Naval Air Systems Command Headquarters in Patuxent River, Md.

The Center for Health Design has announced the **Eighth Healthcare Design Competition** to recognize innovative life-enhancing design solutions for health care delivery. Deadline for submission is October 2, 1995. Contact Debra J. Levin at the Center (510) 370-0345.

Atlanta-based interior planning and design firm **Hillsman & Associates** has been commissioned to provide programming and space planning services for the Atlanta Federal Center in downtown Atlanta.

RTKL Associates, based in Baltimore, has been contracted to design the masterplan of an international tourist town in China. The Huangshan Furong project will be located in the southern Anhui Province.

Minneapolis-based design firm **Wheeler Hildebrandt & Associates** is the \$10,000 grand prize winner of the 1994 DuPont Antron® Design Award for creating a motivating office environment for Martin/Williams Advertising, Minneapolis. **AREA**, Los Angeles, won an award in the small offices category for the renovation of the Los Angeles offices of Maguire Thomas Partners. **The Bommarito Group** of Austin, Texas, won in the health care category for the design of the Brackenridge Children's Hospital Pediatric Oncology Department, Austin.

The Hillier Group Architects has relocated its downtown Dallas office to 2811 McKinney Avenue. The firm has also been awarded the design commission for the offices of the law firm Jenkins & Gilchrist, P.C., Dallas, and the renovation of part of the Main Building of William Penn Charter School, Phila.

Boston-based **Earl R. Flansburgh + Associates, Inc.** has been selected to provide architectural and interior design services for the renovation and conversion of 250 Stuart Street in Boston into the Boston Renaissance Charter School.

New York-based design firm **Louis Nelson Associates** has been chosen to design "Discover All of Boston", a mixed-media exhibit for the Skywalk on the 50th floor of Boston's Prudential Tower. The project was commissioned by Prudential Realty Group, Boston and Select Restaurants of Cleveland.

Hatch Design Group, Costa Mesa, Calif., has been contracted to design the new Oakley Tech-

nical Center in Foothill Ranch, Calif., an office/manufacturing complex for the sports eyewear manufacturer Oakley.

Los Angeles-based **Johnson Fain and Pereira Associates** has been retained to design a 57,000-sq. ft., mixed-use office building for the Newhall Land and Farming Company in Valencia, Calif., and a wine production facility in Santa Barbara County, Calif., for the Byron Winery.

Michael Landau Associates, p.a./Architects of Princeton, N.J., has been selected to design a synagogue for Congregation Micah in Nashville, Tenn.

BEI Associates, Inc., Detroit, has received the 1994 Design Awards Special Recognition Certificate from the Precast/Prestressed concrete Institute for the Greentown Parking Structure, Detroit.

Hillsman & Associates, Inc., Atlanta, has been commissioned to provide interior design services for a new library at Northeast Louisiana University in Monroe, La.

The winners of the First Annual James Beard Restaurant Design Awards have been announced: Fifty Seven Fifty-Seven at The Four Seasons Hotel in New York received the award for Best Restaurant Design. New York Mayor Rudolph Giuliani presented the bronze medallion to Jay Leff of **Chhada, Siembieda & Partners** of Long Beach, Calif., the firm that designed the restaurant's interior. The Best Restaurant Graphics award went to Gramercy Tavern, New York, and was accepted by James Baronness of **Bow & Arrow Press**, Boston. An Honorable Mention went to Sony Club, New York, designed by Jimi Yui & Richard Bloch of **Yui Bloch Design**, New York.

Thirty Nine is a competition seeking to identify, exhibit and publish the 39 best projects by the 39 best architects in the world under or at the age of 39. Submissions are due postmarked by December 31, 1995. For information write, Thirty Nine, c/o The End, P.O. Box 1332, Culver City, CA 90232.

BSHA Design Group, San Diego, has received the DuPont Antron Design Award for Public Spaces in the professional categories for the Mira Mesa Branch Library, San Diego.

People in the News

M. Arthur Gensler Jr., FAIA, president of Gensler and Associates, New York, has been named the 1995 Entrepreneur of the Year by Cornell University, Ithaca, N.Y.

The American Institute of Architects has awarded Hammel Green Abrahamson Inc.,

Minneapolis, architect **William Blanski** with a 1995 Young Architects Citation award for excellence and contributions to the architectural profession.

David Wells Beer, co-founder and design partner, Brennan Beer Gorman/Architects, New York, has been elevated to the College of Fellows of the American Institute of Architects (FAIA).

KI has announced several promotions in its new Systems Division: **Bob Pyle** has been promoted to vice president, **Jim Vandenberg** to operations manager and **Tom Barchacky** to product manager.

Kimberly Rodale has been appointed senior associate and senior interior designer for the Orlando office of VOA Associates Inc., an architecture, planning and interior design firm.

The Chicago-based architecture and planning firm, **Loebl Schlossman and Hackl Inc.** and **LSH/Hague-Richards Associates**, its interior design division, have announced the joining of **Robert Iverson**, AIA and **Howard Lathrop** as associate principals.

Esther Andras, AIA, **F. Jeffrey Murray**, AIA and **Timothy Lambert**, AIA have been named associates of Zimmer Gunsul Frasca Partnership, Los Angeles.

Seattle-based Callison Architecture has promoted **John Bierly** and **Nate Thomas** to principals of the firm.

David Walker, AIA has been named director of Swanke Hayden Connell International Limited, London.

Ann Peterson has joined Henningson, Durham & Richardson Inc. as public relations manager for architecture in the firm's Omaha, Neb. office.

The Minneapolis-based interior design and space planning firm, **Corporate Interiors**, has announced the joining of **Annette Johnson** as senior associate.

Jeff Barber has joined the staff of **Core**, a Washington, D.C.-based architecture and design firm.

Chaix & Johnson, a retail planning and design firm based in Los Angeles, has promoted **Shoichi Takahashi** to vice president.

The International Furnishings and Design Association, Dallas, will present designer **Raymond Waites**, president and CEO of Raymod Waites Design Inc., New York, with the IFDA Trailblazer Award for innovation that meaningfully alters the way the furnishings and design industry is perceived.

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a supplier Milliken Carpet can be.

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TRENDS

Huntington Station, N.Y.-based Cassina USA and Flos USA have announced the appointments of **Nancy Reedy** to director of customer relations/marketing services and **Bill Smalling** to director of manufacturing operations.

Peter Marsh has been named vice president of sales for Brayton International, a Steelcase Design Partnership Company, headquartered in High Point, N.C.

Wilmington, Del.-based Mitchell Associates Inc. welcomes **Holly Evans**, **Michael Henretty**, **Gretchen Lowe** and **Lisa Newswanger** to the firm's interior design studio.

The Fallick/Klein Partnership, Houston, has promoted **Gary Owens**, AIA to senior project designer, **Richard Harris**, AIA to project manager, **Joyce Davidson**, AIA to project architect and **Paul Saphos, Jr.**, AIA to project architect.

The American Academy of Arts and Letters, New York, has announced the winners of the 1995 awards in architecture: Landscape designer **Daniel Urban Kiley**, has received the Arnold W. Brunner Memorial Prize for the practice of architecture as an art, **Mack Scogin** and **Merill Elam** have received the \$7,500 Academy Award in Architecture.

Pamela Delamaide Light, IIDA has joined HOK's Los Angeles office as an associate and studio director for corporate interiors. **Elisa Patterson** is the corporate interiors studio director of the firm's Houston office.

Tama Duffy has been elected vice president and principal of the Perkins & Will Group, New York.

Gary Wendt, AIA has been named chief financial officer and a member of the board of directors of O'Donnell Wicklund Pigozzi and Peterson Architects, with offices in Deerfield, Ill. and Chicago. **Larry Oppenheimer** has been named the firm's chief operating officer and a member of the board of directors. **Pat Rosenzweig** has been named the firm's director of marketing.

David Feske, PE, RA, AICP has joined RTKLs, Washington, D.C., office as associate vice president.

Business Briefs

Innovations in Wallcoverings Inc., New York, has settled its copyright infringement claim against Caesar's Palace, Las Vegas, Wilson & Associates, Dallas, and manufacturers Sellers & Josephson, based on their copying of Innovations Encausto Harlequin wallcovering.

Hartz Mountain Industries, Secaucus, N.J., is developing a major hotel at West Broadway and Grand Street. The SoHo Grand, designed by Helpen Architects

Hillier/Eggers New York has created a design studio to provide comprehensive design services for major retail clients.

Straub Associates/Architects of Troy, Mich., is changing its name to **Straub Pettitt Yaste**.

Minneapolis based-Wheeler Hildebrandt & Associates and Spencer + Paepel Architects have merged to form **The Wheeler Group, Partners in Architecture and Interiors**.

The Atlanta office of **Quantrell Mullins & Associates** has relocated to 999 Peachtree St. NE, Suite 1710, Atlanta, GA 30309.

LAM Lighting Systems and Architectural Landscape Lighting have moved to 2930 South Fairview Street, Santa Ana, CA 92704-6598.

Interprise, Chicago, and **Miguel Escobar Consultants**, Montréal, Canada, have joined forces to create a new venture, **Interprise+MECI** to provide expertise on planning, management and design.

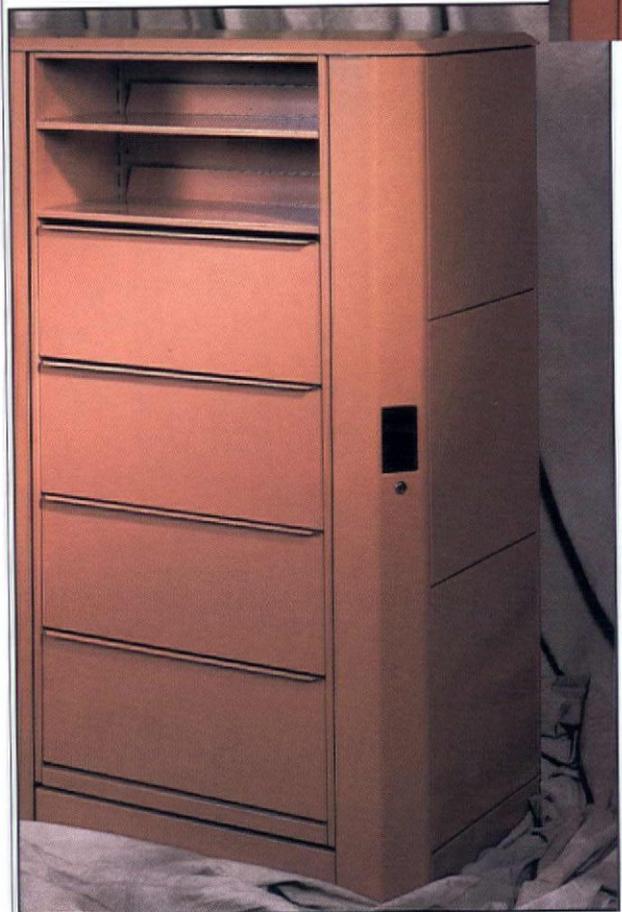
Vogel Peterson, Garden Grove, Calif., manufacturers of office furniture, has developed an interactive CD-ROM catalog.

Wilkhahn has opened a New York Showroom and U.S. headquarters in the A&D Building, 150 East 58th Street, New York.

Collins & Aikman Floorcoverings, Dalton, Ga., has initiated a process to recycle used floorcovering into a variety of consumer products ranging from parking stops to industrial flooring.

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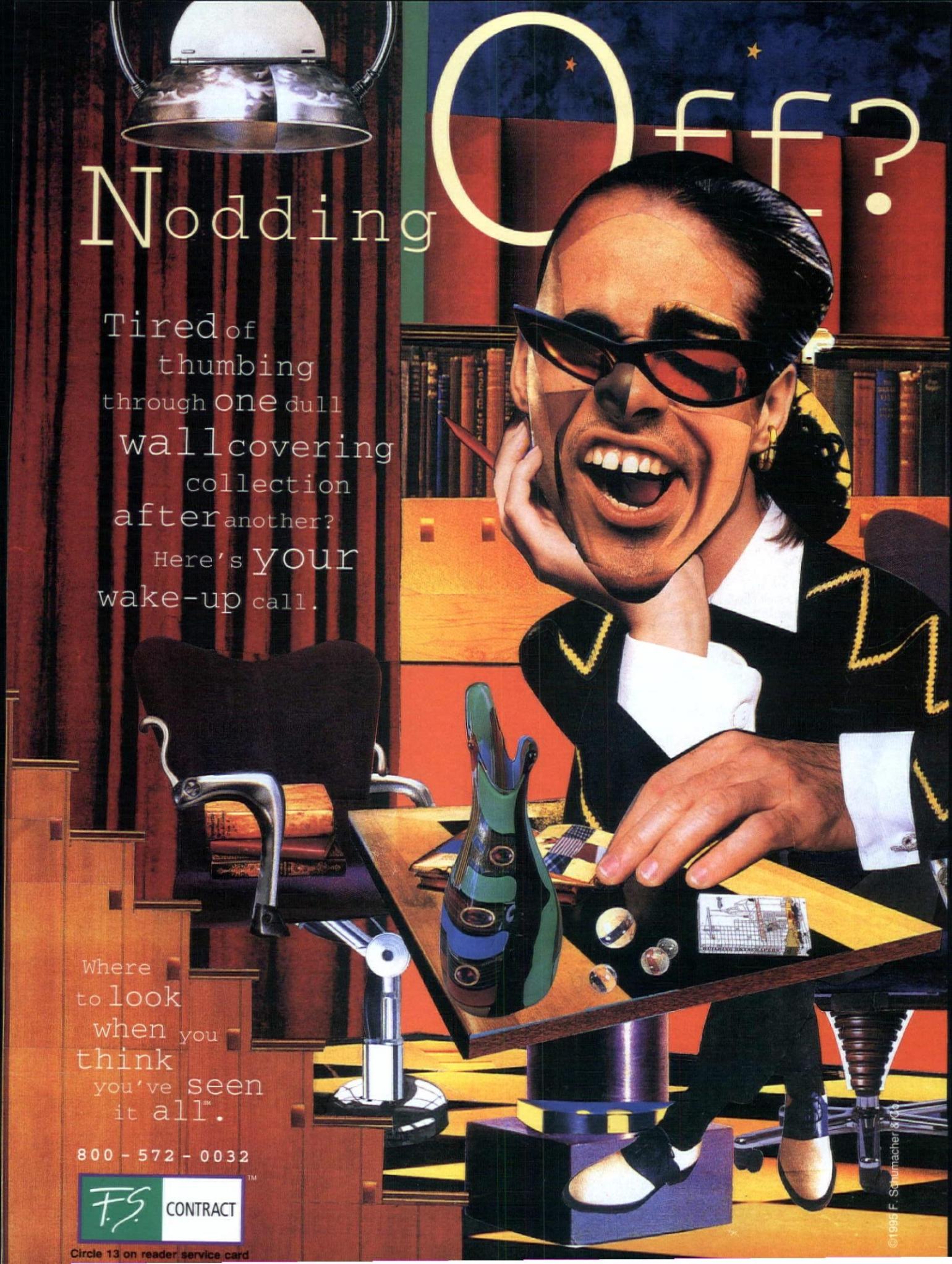
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TRENDS

The U.S. Court of Appeals for the Federal Circuit in Washington, D.C., upheld a lower court decision that a furniture company cannot copy the established design of a competitor and market the product at a considerably lower price.

Elenes, Brown, Tajudin & Associates/ Architects has moved to Two Executive Circle, Suite 290, Irvine, Calif.

Ewing Cole Cherry Brott, headquartered in Philadelphia, has opened an office in Washington, D.C., located at 1140 Connecticut Avenue, NW.

The Kling-Lindquist Partnership of Philadelphia has established an office in Washington, D.C., at 1211 Connecticut Avenue NW, #600.

Coming Events

June 22-23: Conference on Indoor Air Quality, Immunity and Health; McKimmon Center, North Carolina State University, Raleigh, N.C.; (607) 255-0238.

June 23-25: 39th Annual CSI Convention and Exhibit; Minneapolis Convention Center, Minneapolis; (703) 684-0300.

July 19-23: ASID's International Design Specialties Conference and Exposition of Designer Sources, Chicago Hilton and Towers, Chicago; (202) 546-3480.

August 14-18: GE Lighting Conference on Fundamentals of Commercial & Industrial Lighting, Lighting Institute at Nela Park, Cleveland; (800) 255-1200.

August 18-19: Designfest, Orange County Convention Center, Orlando, Fla.; (800) 678-9490.

August 23-26: International Business Products Convention and Expo, Atlanta; (800) 542-6672.

September 13-16: IDSA's 1995 National Conference focusing on "Natural Resources", Santa Fe, N.M.; (703) 759-0100.

September 13-18: Bureau Concepto Expo, Paris, Porte de Versailles; Contact Ivan Lazarev at (310) 286-9472.

September 14-17: International Furnishings and Design Association Conference, Hyatt Regency Tech Center, Denver; (800) 727-5202.

September 15-October 15: Architecture in Perspective, Lawrence Technological University, Dearborn, Mich.; (617) 951-1433, ext. 225.

September 17-20: World Workplace '95 Consortium, Miami Beach Convention Center, Miami Beach, Fla.; (713) 62-WORLD.

September 21-25: EIMU '95, Milan, Italy; Contact ASSUFFICIO at 39-2-48008104.

September 27-29: The Illuminating Engineering Society's Canadian Regional Conference, Metro Toronto Convention Centre; Contact Rhomney Forbes-Gray, (416) 443-8202.

October 3-8: CERSAIE trade fair for ceramic tile and bathroom furnishings, Bologna Fairgrounds, Italy; (212) 221-0500.

October 15-17: FM '95: Managing Facilities in a Technological World, sponsored by the International Society of Facilities Executives, Cambridge, Mass; (617) 258-8247.

November 1-3: InterPlan '95, New York Coliseum, New York; Contact Henry Dicker at (212) 626-2449.

November 11-14: International Hotel/Motel & Restaurant Show; Jacob Javits Convention Center, New York; (800) 272-SHOW.

November 16-18: IIDEX '95, Toronto, Ontario, Canada; Contact ARIDO at (416) 921-2127.

November 16-19: Eighth Symposium on Healthcare Design, San Diego Hyatt Regency Hotel, San Diego; (510) 370-0345.

November 19-22: Workplace '95, Olympia Exhibition Centre, London; (203) 840-5436.

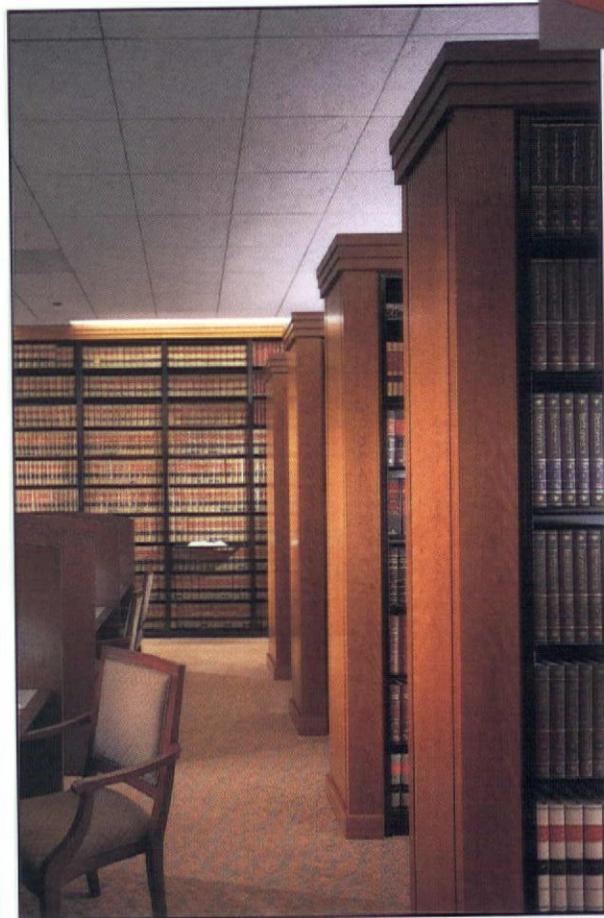
December 2-5: Visual Marketing & Store Design Show, Passenger Ship Terminal, Pier 92 and New York Showrooms, New York; (800) 272-SHOW.

December 10-12: RESTORATION, San Francisco Hilton & Towers, San Francisco; (617) 933-9055.

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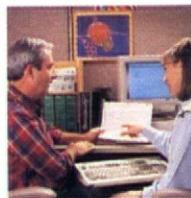
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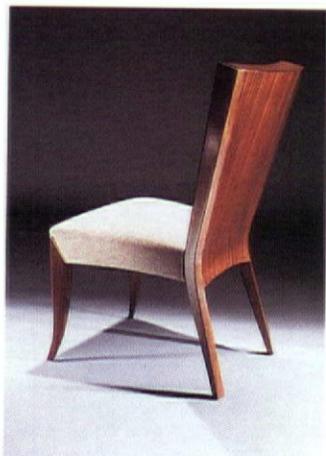
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Ceiling designs copyrighted by Armstrong.



MARKETPLACE

Dakota Jackson debuts Aldabrah contract seating. Aldabrah features an almost slab-like wooden wedge construction for the contoured back, with an upholstered seat. The legs are sculpted in mahogany while the lines of the back are subtly curved.

Circle No. 222



Scheherazade, the signature piece of the As If By Magic collection of carpets from Christine Van Der Hurd, can be used to add an upscale look to lobbies, boardrooms and executive offices. The carpets are hand tufted, constructed of 100% wool and are available with silk tassels at the corners. The carpets can be ordered in runners as well.

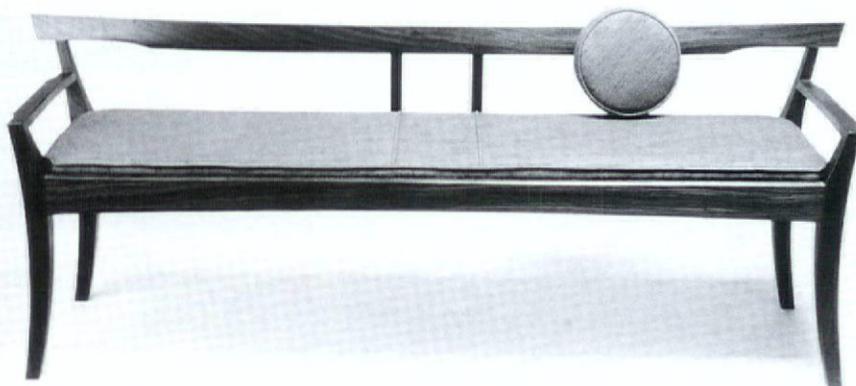
Circle No. 223



INTERNATIONAL
CONTEMPORARY FURNITURE FAIR

Jonathan Cohen Fine Woodworking introduces a sensuous Whitten Settee made of rosewood and pure silk for high-end offices. The settee is made from a limited production line, making it suitable as a focal piece.

Circle No. 226



This round side table with tapered legs, created by Fort St. Wood Works Company, reflects a blend of contemporary design with classic lines from both the Shaker and Arts and Crafts tradition. The furniture is constructed from hardwood, veneers and steel, and manufactured in small production runs.

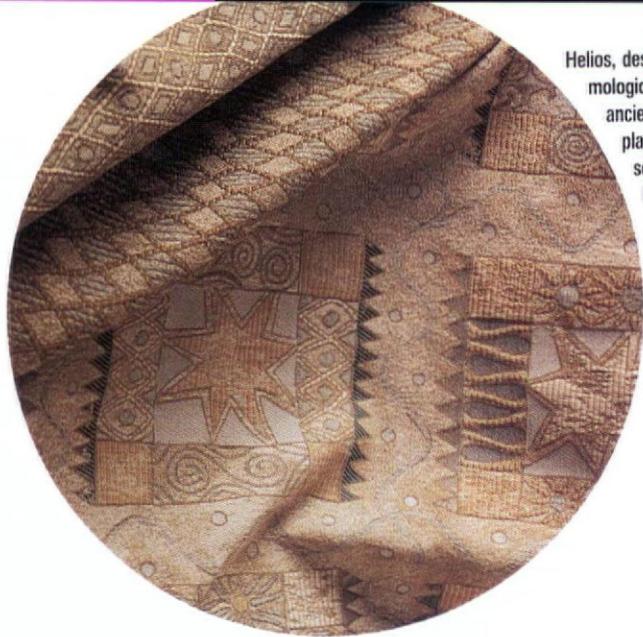
Circle No. 225



Cipra & Frank offers a line of playful objects as well as more sophisticated furniture. Behind Bars is a clean and modern cabinet constructed of natural cherry and hot rolled steel, suitable for use as a storage cabinet or media center.

Circle No. 224





Helios, designed for DesignTex to simulate a cosmological map, attempts to capture the forms of ancient art. Tarot & Talisman are supporting players whose geometric shapes reference some of the decorative elements found in Helios. All the fabrics meet or exceed the Association for Contract Textiles minimum standards and are available in 18 colorways.

Circle No. 227

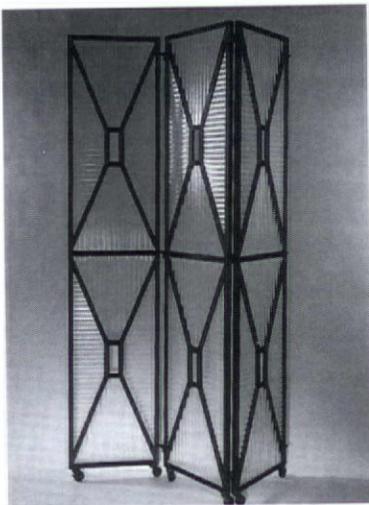
Evanson Studios presents the glamour of Radio City style, a collection that combines the economy of form with abundant comfort. The chairs are upholstered to customer specifications with choice of wood species and stain color. Arm chairs with upholstered or open arms, armless versions, club chairs, love seats and sofas are offered.

Circle No. 228



The Raphael Screen is just one component of the Guardian Collection from Da Motta Studio. The screen is a moving wall of glass and steel with windows, inspired by Etruscan and 1950's design. The screen can conceal or enclose a particular area or serve as a door, since the casters provide for easy opening and closing.

Circle No. 229



JACOB JAVITS CONVENTION CENTER, MAY 20-23



Asia Minor Carpets presents the Avshar™ Carpet Collection of Turkish carpets. Each carpet is hand knotted into a lush pile using the traditional Turkish knot and is handspun with vegetable-dyed wool. The carpets are available in a variety of sizes including runners.

Circle No. 234



The Spindle Chair from John Kelly Furniture Design is strongly influenced by the Arts & Crafts Movement, folk art and various modern architects. Three coats of hand rubbed tung oil and one coat of beeswax provide a sturdy, non-toxic finish that allows furnishings to develop a natural patina over time.

Circle No. 230

MARKETPLACE

The Rio Executive Swivel-Tilt Chair is just part of the new line from Charles McMurray Designs. Each chair, designed by John Kordak, incorporates the generous scale of an old leather wing chair for today's modern office. The chair is fully upholstered for desk and conference seating with a five prong/gas aluminum caster base. Standard or executive high back models are available. Visit Showroom No. 1352 at NeoCon.

Circle No. 237



Designed by David Allen Pessa for AGI, the Briar seating and table line is specifically constructed for health care applications. Patient chairs, waiting room seating, recliners and lounge chairs are just part of the collection. The line is constructed from solid maple with steel interiors. Visit Showroom No. 864 at NeoCon

Circle No. 235

GRADUATE TO HIGHER DESIGN

Nova's 85 series classroom setting and multimedia podium kit includes a laminate work station that positions the computer monitor at a 35- to 40-degree angle below the work surface, thereby reducing computer-related stress injuries. The computer, components and wires are housed entirely within the unit. The multimedia podium unit features adjustable shelves for storage.

Circle No. 243



Plaza Square is part of the Silk Heritage Collection from Paul Brayton Designs, designed with a combination of squares playing off one another. This geometric pattern has an overall softness while still standing out. Six jewel tones and two neutrals complete this offering. Visit Showroom No. 853 at NeoCon.

Circle No. 239

Sitag's Reality consists of a full line of seating from task to managerial to guest. The chair is completely versatile. Height and width adjustable arms, height and tilt adjustable back and knee tilt are standard. Cushions are available. Visit Showroom No. 355-357 at NeoCon.

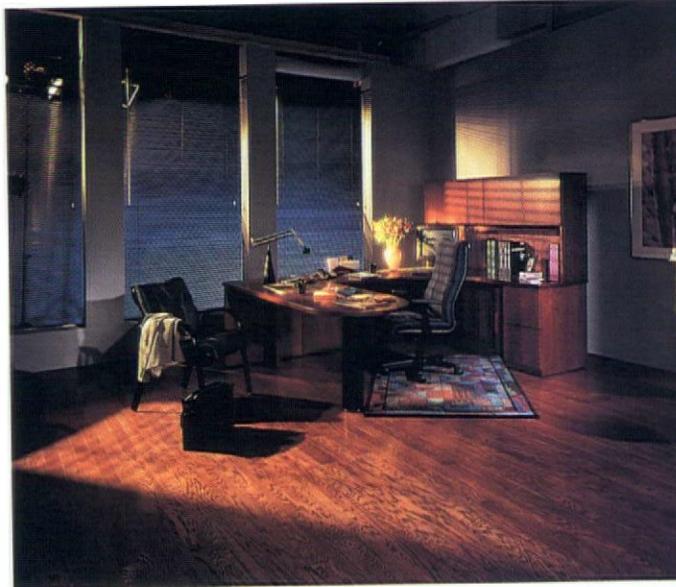
Circle No. 238





Peerless introduces Multi-Display™ for the video merchandising needs of the retail market. The carousel, comprising two to six individual TV mounting brackets joined to the central interface bracket, is mounted on a floor pedestal or attached to the ceiling with an extension column and a decoupler ceiling adapter. Various heights and sizes are available.

Circle No. 240



The La-Z-Boy Venue Collection is just one of the casegoods series offered as part of the company's QuickShip program. The versatile Venue Collection offers a complete line of full pedestal desks, credenzas, returns, storage units and conference tables constructed in a richly finished cherry veneer. Visit Showroom No. 10-134/35 at NeoCon.

Circle No. 242



Kinetics, a Haworth Company, offers the 440 Series Computer Training Table. Trays allow computer monitors to be recessed into the tabletop, grommets facilitate cable routing through the work surface and vertical storage units store computer hardware under the surface. Height adjustment and convenient electrical access, plug strip and power modules beneath the surface are also available.

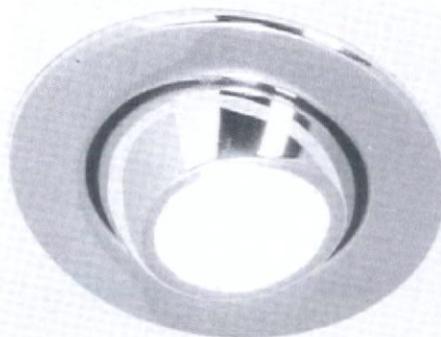
Circle No. 241

A NEW SEASON OF STYLE



The Petri System from Geiger Brickel is designed by Manfred Petri to be used in private or open plan offices. The system can be assembled into modular, free-standing desks and storage units or as a completely self-contained workstation. A full line of natural wood species and finishes are available.

Circle No. 244



Fiberstar™ from Fiberstars provides aimable illumination without electricity, heat or ultraviolet radiation at the fixture. Each fixture has an output and quality of light approximating that of 35- to 50-watt MR series tungsten halogen lamps or 75- to 100-watt incandescent lamps. A remotely installed, shoebox-sized, U.L. listed Fiberstars illuminator provides the power and light source and can be conveniently placed in any space.

Circle No. 236

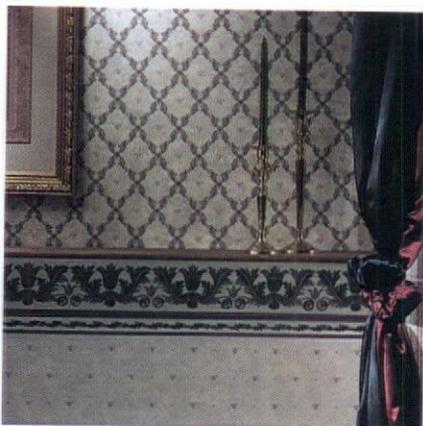
Office Wallcoverings

An unrelenting frugality among the nation's businesses and institutions that would have done its colonial founders proud is assuring that today's offices will achieve any significant design imagery on the strength of geometry, color or texture—rather than material, handicraft or spaciousness. In this pragmatic climate, wallcovering occupies a fascinating position. More expensive than paint yet less costly than many other decorative finishes, wallcovering brings texture and pattern as well as color to an environment that may have few other forms of visual relief from plain, unadorned surfaces. It's a trade-off many designers and their clients may want to consider.

COLUMBUS COATED FABRICS

Columbus Coated Fabrics adds Baroque to its Satinesque® designer wallcoverings. The fabric comes in 54-in. widths in 12-, 15- and 20-oz. weights. The Baroque collection is ideal for facilities where a more traditional interior environment is desired. The collection also offers tone-on-tone patterns in pastels and neutral colors.

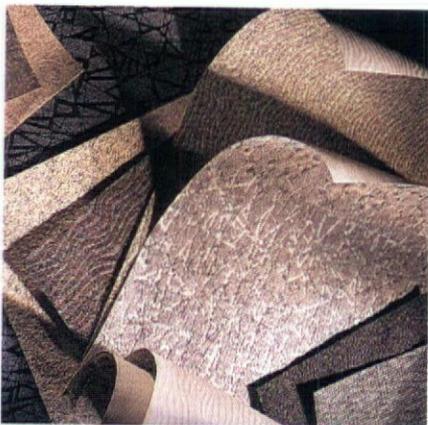
Circle No. 200



KNOLL

Constructions is a new line of non-woven wallcoverings designed by Jhane Barnes for KnollTextiles. Constructions comprises eight mid-priced, paper-backed wallcoverings, each 36-in. wide. The collection is characterized by its rich color palette and unusual textures, created with ceramic granules, wood shavings and woven paper.

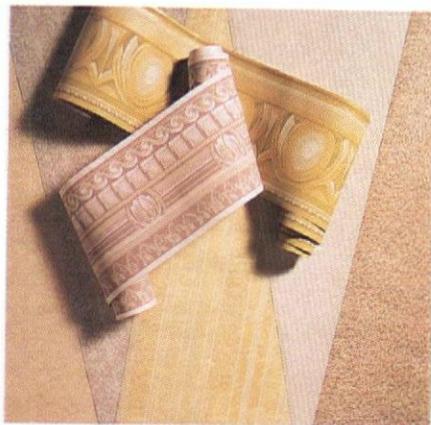
Circle No. 202



MAHARAM

Surface Classics/1 from Maharam is a coordinated assembly of stripe and faux texture vinyl wallcovering and decorative border items. Eight 20-in. sidewall patterns totaling 75 colorways and five coordinating border items totaling 20 colorways are sold in 5-yd. rolls. Three of the patterns are also available in 60-in. widths.

Circle No. 201



DESIGNTEX

Kiku, Kumo and Suki from DesignTex work together in color, scale and motif to complement traditional or contemporary commercial environments. The fabrics have passed all requirements for heavy duty upholstery, direct glue wallcovering and wrapped panel applications.

Circle No. 203



ARC-COM FABRICS

The interplay of such basics as sun, wind and sand is represented in Arc-Com Fabrics' Sandstorm wallcoverings. Forty alluring colorways of 54-in., non-woven polyester, viscose and fiberglass blend in ASTM-E-84 Class A rated fabrics.

Circle No. 204



BRUNSWIG & FILS

The Orient Express is Brunswig & Fils' Spring 1995 collection introduction of prints, wovens and wallpapers. This line explores the varied contours of Japanese art and culture with resplendent patterns of the kimono, the landscape of the tea garden and other formal Japanese motifs.

Circle No. 207



CARNEGIE

New from Creation Baumann for Carnegie, the Asia Collection of wall and matching drapery fabrics combines the elegant look and opulent feel of silk with the quality, reliability and price of synthetics. These combinations of natural silk with cotton and linen yarns are produced in 64 colors and woven on polyester warps for strength, durability and dimensionality.

Circle No. 205



HBF

HBF recently introduced Colour Folio, a new collection of five fabrics designed by Mary Jo Miller to include both solids and combinations of color and pattern. Chiaroscuro, Impasto, Chine Collé, Mezzotint and Collagraph each has its own flair, texture and pattern.

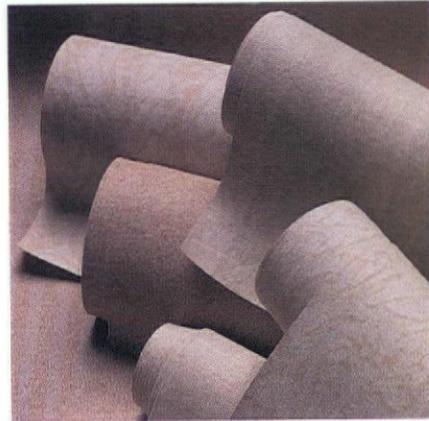
Circle No. 208



J.M. LYNNE

The Byzantine Series from J.M. Lynne is a collaboration with Patty Madden resulting in seven patterns in 91 colorways in a range of textures for hospitality, health care and corporate applications. The fabrics present a mixture of neutral colors, subtle patterns and coordinating stripes that are soft to the eye while retaining a feeling of warmth.

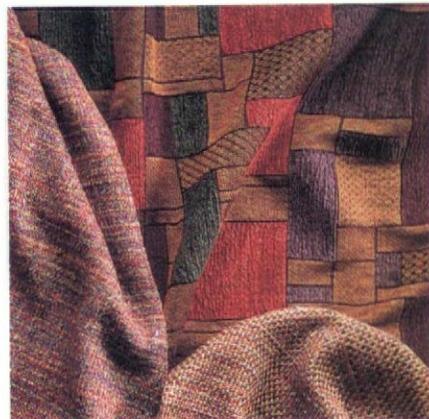
Circle No. 206



PINDLER & PINDLER

The Chenille Matelasse collection is Pindler & Pindler's answer to color and texture in a rich cotton chenille, cotton/rayon blend and rayon/cotton blend in a variety of colorways. Clavel, Hominy and Dorian come in 54-in. widths and are protected with a Teflon® finish.

Circle No. 209



TRIARCH

Duroplex from Triarch is a textured wall finish with a strength 80% as hard as steel. The moderately priced covering includes a 10 year warranty on quality and against mold and mildew. Over 30 different finish options are offered. Wall tiles are also available.

Circle No. 210



RODOLPH

Diamanti is Rodolph's newest addition to the Connoisseur Collection. The fabric features a mid-sized horizontal stripe of smooth and textured cotton, highlighted by rayon boucle diamonds. Diamanti comes in 54-in. widths in 12 colors.

Circle No. 211



ANZEA

Anzea's Birds in Flight and Birds Afar are part of a collection created by Ruth Adler Schnee. Both designs were chosen to create an airy atmosphere. Schnee was inspired by a large flock of seagulls in flight making patterns against an open sky.

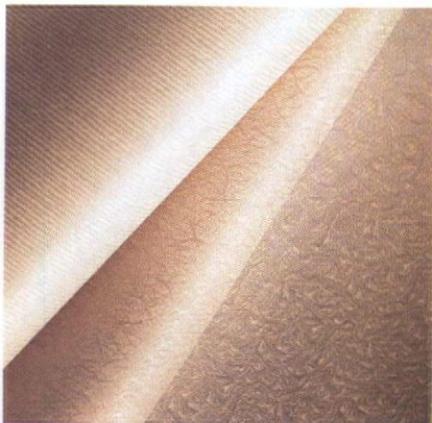
Circle No. 212



H & S SALES

H & S Sales' newest washable textile wall-covering collection is Classic Walls 4. All materials are class A flame rated in finely woven yarns with a versatile color palette. The collection is designed for contemporary and traditional environments.

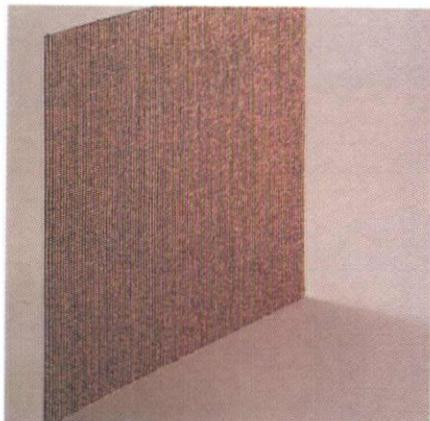
Circle No. 213



EUROTEX

Concourse by Eurotex is suitable for wall, floor and other surface coverings. Concourse is Scotchgard™ protected in a tightly woven 80/20 blend of wool and anti-static nylon, meeting flammability and smoke density standards. The covering is offered in a selection of new colorways and measures four meters in width.

Circle No. 214



GILFORD

Mariposa vinyl wallcovering from Gilford is a free-flowing, detailed design targeted to the hospitality, health care and corporate markets. The wallcovering is class A rated and offered in 24 colors.

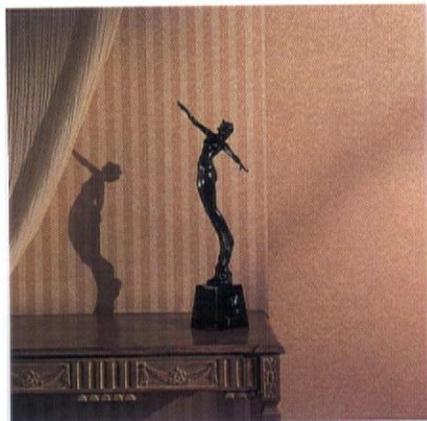
Circle No. 215



MAYA ROMANOFF

Flood-prints™, part of The Pearl Collection of Fabric-paper™ Wallcovering by Maya Romanoff, is constructed on fiber embossed paper backing and reflects the depth and play of light on sumptuous jacquard woven silks. The wallcovering is offered in an array of colors and cleanable matte and lacquer finishes.

Circle No. 216



WOLF-GORDON

Wolf-Gordon's Weston Collection of hospitality oriented wallcoverings provides designers with flexibility in selecting coordinates. The entire collection can be interchanged within its own groups to ease the search for the right pattern. The collection consists of 54-in. printed vinyls in coordinating groups with borders in 36 designs and 162 colorways. Lightweight and heavyweight options are available.

Circle No. 219



F.S. CONTRACT

The Chromatique Collection from ES. Contract consists of seven fabrics composed by an interplay of color, pattern and texture. Offering a balanced range of fiber content and pricing, the collection is chromatically and stylistically integrated with the entire ES. Contract product line.

Circle No. 217



STROHEIM & ROMANN

Coordinating pocketweaves in gracious design motifs are represented in Stroheim & Romann's Compagnia Collection. Calanda features ornate arabesques and lilies alternating with a decorative stripe. Coordinates Carmona and Calasparra feature a shell design and a leaf stripe, respectively.

Circle No. 220



GUILFORD OF MAINE

Ecodeme is designed by Guilford of Maine for use on panel systems and other vertical surfaces. The fabric contains polyester fibers made from post-consumer recycled plastic. Ecodeme is available for specification as a C.O.M. or may be adopted by manufacturers and incorporated into their standard product offerings.

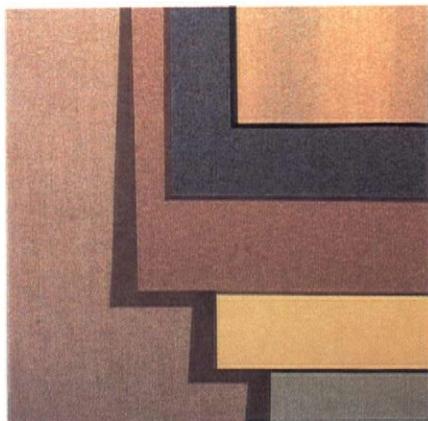
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INNOVATIONS

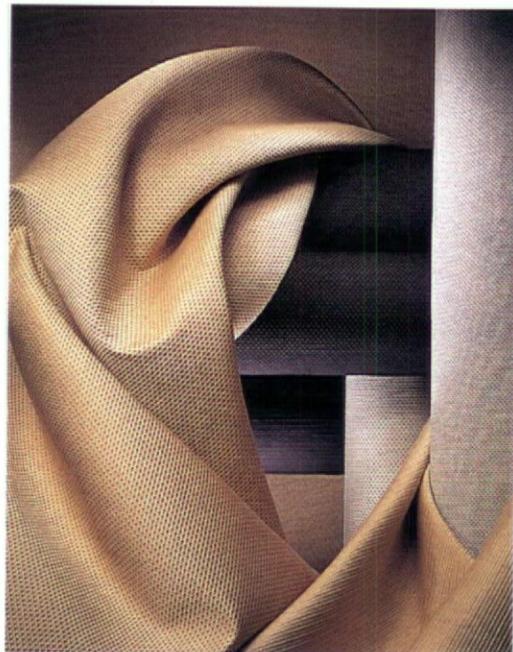
Alchemy is a new vinyl/fabric hybrid wallcovering from Innovations. The wallcovering is created with a unique coloring process as the surface is coated with both metallic and pearlescent inks resulting in an appearance of fabric with the performance of vinyl. Alchemy is 52/54-in. wide and holds a class A flame rating. Customs are available.

Circle No. 221



Struktur (near right) was designed by Hazel Siegel of Textus (below) with a sense of architecture and Modernist texture.

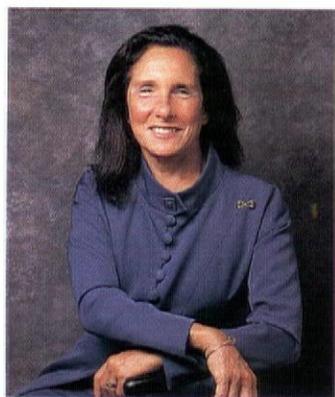
Quadrant and Karnak (far right) are part of the Textus Group's collection based on updated references to the past.



One-Stop Shopping

Getting practically everything in one place at one time is the Textus Group's approach to satisfying the fastidious but hurried designer

By Linda Burnett



A musician who plays only one tune cannot expect to hold a crowd. She must not only play her instrument well, but be able to summon numerous melodies, some familiar, others not. For Hazel Siegel, textile designer and president of the Textus Group, this proverb has become a credo for helping designers select contract textiles on tight deadlines. Textus' newest collections, designed by Mario Bellini, newly acquired Ben Rose/Hendricks Textiles and Siegel herself, aspire to satisfy a range of customers—the Modernist, the traditionalist, the opulent and the budget savvy.

With 32 years of devotion to the textile industry, Siegel worked with such notables as Florence Knoll, DesignTex and Boris Kroll before branching off to create her own company. "I decided the next time I work seven days a week," reflects Siegel, "it would be for myself." But being the new kid on the block meant differentiating Textus from the rest. "I needed to be faster and better," Siegel says. To make this happen, every employee is cross-trained to provide information on orders, reserves, colors and the like.

For snappy execution, Textus has automated its operations using a computer system set up by Harold Weiner, executive vice president and chief operating officer for Textus. Orders are processed upon request via modem. All testing, finishing, back coating and warehousing are conducted under one roof in Grand Rapids, Mich. Comments Weiner, "By not having to manage the

warehouse ourselves, we aren't slowed down by logistics."

Thanks to computerization and outsourcing, stock can be shipped on the day the order is received. "When Steelcase was short and needed fabric in a rush it was there in an hour," adds Siegel. In addition, Textus can draw upon 150 mills around the world for special orders.

How does Siegel ensure that architects and interior designers have an overwhelming choice of colors and patterns? Though each new product line sports its own flair, it adheres to a universal color system that includes eclectic colorways as well as tried-and-true contract colors. "Even though Ben Rose is more conservative and Textus more radical, they still coordinate," affirms Siegel. She has targeted the neutrals to the Modernist while directing the classic contract colors of teal, burgundy and navy to everyone else. "Since the days of Florence Knoll, no one has put together classic colors," she insists.

The Mario Bellini collection, woven in Swiss mills and offered exclusively through Textus in North America, consists of four texturized patterns, a big check, little check, file weave and Bedford cord, designed by the Italian architect to be a "poor man's worsted wool." Hoescht Trevira® polyester is spun on a worsted system to create an elegant look. Then the inherently flame-retardant fabric is piece-dyed for a clear, saturated color. (Priced under \$40 a yard, it will cover Vitra's new Bellini chairs.)

Struktur, defined as classically Modernist, is the most popular collection. Constructed in 93% cotton/7% polyester, 100% cotton, or 98% cotton/2% polyester, Struktur is designed, in Siegel's words, to impart "a sense of architecture and replace what people thought of as classic in the 1950s"—while remaining more updated, more formal weave-wise and more dimensional for better wear.

Of course, moving forward in design often involves looking back for inspiration. Siegel, an admitted brocade fanatic, delved into historical sources to design Karnak, a worsted-spun Trevira polyester jacquard, and Barocco, a cotton jacquard upholstery in brocade construction inspired by Japanese kimono designs. Another inquiry into Asian motifs is Beijing, a 57% cotton/43% polyester brocade inspired by 17th-century China with small repeat patterns similar to lattice designs of the Han period. Quadrant, a 55% polyester/45% viscose blend, embraces Modernist neutrals and contract colors, while Empire is a 100% worsted wool satin stripe with a silk-like finish, woven in the English mills that produce Giorgio Armani's fabrics.

Siegel's desire to suit a broad range of contract textiles customers in a relatively short interval is shrewd indeed. Pizza-Hut delivery speed and single-source supply don't necessarily result in K-mart style. At least not when Textus delivers. ☺

Circle No. 232



The best design begins with the best fiber.

Monsanto presents the prestigious 1994 Doc Award to Robert Green and the design team at Gensler and Associates/Architects, Santa Monica, CA, for the **glamorous** interior of Sony Pictures Studios' **Rita Hayworth** Dining Room, Culver City. The winning designers used stylized Milliken & Company custom carpet with Monsanto **Ultron® VIP nylon** for its performance against stains and traffic. And recreate the romance of **Hollywood's Golden Era**. Choose Ultron® VIP carpet fiber for your next project. And you could be a **winner**, too.

Monsanto
Contract
Fibers

Circle 16 on reader service card

For details about the 1995 Doc Awards, contact Monsanto, The Chemical Group, A Unit of Monsanto Company, 1-800-543-5377 or 1-404-951-7600. Winning design team shown below: (L to R) Catherine Shields, Robert Green and John Carter.



With more twists than a spy novel, the real surprise of USG Interiors' Curvatura™ ceiling system may be its low price point. Whether making a statement in elevator lobbies (below, left) or movie theaters (below, right), the product, designed by Rob Surra (bottom), is easy to specify and install.

Less than a decade ago, architects and designers rediscovered the excitement of the curving ceiling, and their clients have been paying dearly ever since. Wavy soffits, barrel vaults, sails and S-shaped ceilings make impressive design statements. However, the cost of custom work and the hassle of field adjustments make these statements a little too rich for the blood of some. Enter USG Interiors Inc.

costly and complex construction into an easy-to-use system.

"We worked on the problem for about 18 months," remembers Rob Surra, product design manager for USG Interiors. "Once we developed the metal bending process, the rest was easy." The company then produced prototypes, and invited the A&D community to kick the tires.

"They were honest about the product's worth and suggested

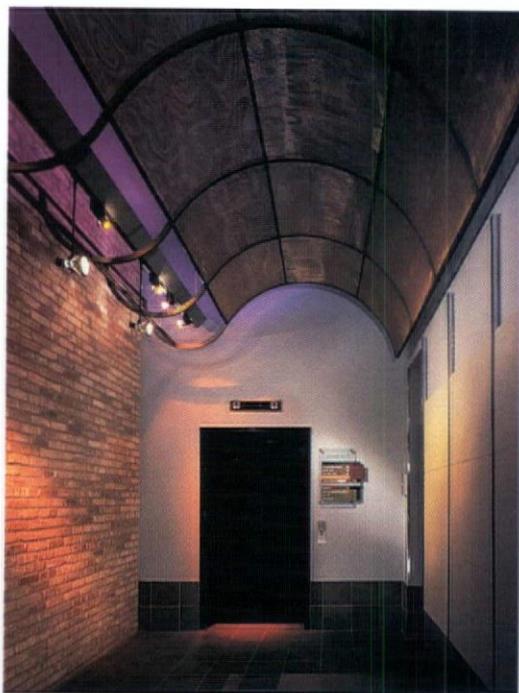
ven wire mesh and translucent materials are shipped flat and snapped into the grid with hold-down tabs. The grid itself is reminiscent of a standard, suspended ceiling system—only curved.

Once installed, Curvatura has eye-popping impact. Designers often couple its sensuous shapes with innovative lighting to intensify the dramatic effect. However, since Curvatura has been developed as an accent product to be

Surfing USG

Architects and interior designers can ride the wave of a curvaceous design trend if they dare—with USG Interiors' Curvatura™ ceiling system

By Amy Milshtein



with Curvatura™, a kit-of-parts solution that lets a ceiling shoot the curl—and then some.

"The installation pictures really tell the story," says Merritt Seymour, director of product design and development for USG Interiors. One glance reveals Curvatura's inherent design flexibility and demonstrates its real value at the same time. Its many looks are achieved with standard parts that offer a cost-effective economy of scale. Its series of four curved pieces and four straight parts conforming to 2-ft. x 2-ft. grid modules are easy to install, keeping contractors as happy as designers.

Curvatura's story begins in USG Interiors' Solution Center, a Chicago-based design think tank where employees track trends, develop ideas and test prototypes. Around seven years ago, the Center's staffers noticed that curves were showing up in all kinds of ceiling installations. They decided to attempt to simplify the typically splashy, yet

finishes and shapes," Seymour says. "But when they told us they had an immediate need for it in a diverse selection of interiors, we knew we had a winner."

With 32 components in 24 standard colors, Curvatura represents practically an infinite number of design options. Any component, for example, can be joined to another regardless of radius or angle. To make the system still easier to use, USG Interiors offers three different ways to specify it.

"We provide about 100 pre-designed, off-the-rack options," explains Surra. "This is the quickest, easiest way to order, but options are limited." For more flexibility, USG furnishes templates and CAD-based software so designers can select combinations of parts. If a standard solution remains elusive, a custom product can be specified—at commensurately longer lead times and higher costs.

Contractors should like Curvatura as well. Lay-in panels in solid or perforated metals, wo-

used sparingly in places like elevator lobbies, retail spaces, conference rooms and banks, it does not share the acoustical properties of typical lay-in ceilings systems.

Along with superior aesthetics and ease-of-installation, Curvatura also boasts a price tag that won't send anyone into sticker shock. "It's like millwork without the work—or the cost," insists Greg Ahren, product manager for USG Interiors. "Price point may vary because of lay-in material, size of job or contractor estimate. But because the product is so predictable, the cost will definitely be much less than custom work."

In effect, USG Interiors has turned a corner with Curvatura. "It takes our earlier Compásso curved trim system one step further," adds Surra proudly. "It allows the elegance and energy without the headache."

Is there a fourth dimension in the works? ☞



Circle No. 231

DIVERSE

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The Wilkhahn Modus line of ergonomic seating is strikingly simple yet elegant (below, right), with a slim profile from top to bottom that gives appropriate form to its uncomplicated function, which is based on the principle of dynamic seating. Numerous models and options (below, left) ensure that the Modus is practical for every office use and office worker.

Thinking Thin

Wilkhahn narrows the gap between comfort and ecology with its Modus line of ergonomic seating

By Jennifer Thiele Busch

Everywhere you look, from automotive equipment to computers to electronics, technology is getting smaller and more streamlined, even as it does more than ever before. The trend has not escaped the ergonomic seating industry—especially in Europe, where sleek and trim are highly favored over cushiness and bulk, so often associated with comfort and status here in the U.S. Those perceptions are beginning to change, however, as European manufacturers such as Germany's Wilkhahn Inc. reshape the profile of the American office with highly styled products like the Modus line of ergonomic seating.

Unlike other European furniture manufacturers, Wilkhahn does not selectively choose which of its products should be offered for sale only in Europe and which might succeed overseas. "As a company we always take an international approach," explains Diane Barnes, president of Wilkhahn Inc. "We believe that well-designed products are universally accepted and have universal appeal." With the exception of some minor alterations—the line is available in slightly smaller dimensions for the Japanese market and with adjustable armrests for the American market—Klaus Franck, Werner Sauer and Wiege, Wilkhahn's product development division, have already designed Modus to accommodate nearly every user type and task.

This has been accomplished through the application of dynamic seating principles, which limit the number of active adjustments on the chair in favor of automatic response to user movement. "Only three adjustments are necessary,"

explains Friedrich Frenkler, president of Wiege. "One for the seat height, one for the back tension and one to lock the backrest in an upright position." A synchro-mechanism device allows the connected seat and back to automatically adjust to the user's movements and shifts in weight. At the heart of the mechanism are four torsion rods that form the central swivel axis, which is held in place on either side by flat swivel plates. When the user leans forward, the seat tilts slightly to relieve pressure on the thighs. When the user leans backward, the backrest's resistance increases to give firm, secure support.

Though the concept of synchronized adjustment is nothing new, Wilkhahn claims to have developed advanced ease of operation in this area for Modus—only a slight tilt of the seat in the working position will change the active pelvic support to encourage upright seating. "Many different people will find Modus easy to understand," explains Frenkler. "It is a very user-friendly product because so few adjustments are needed. It's very important that people be able to sit without requiring a driver's license to use the chair."

True to its function, Modus is remarkably uncomplicated in form, owing not only to its streamlined mechanism but also to its very thin profile, made possible by its minimalist upholstery. The seat back consists of a breathable, polyamide membrane stretched across a resilient frame, which is firm enough to offer essential support yet elastic enough to offer optimum comfort. "What is so exciting about the technology of

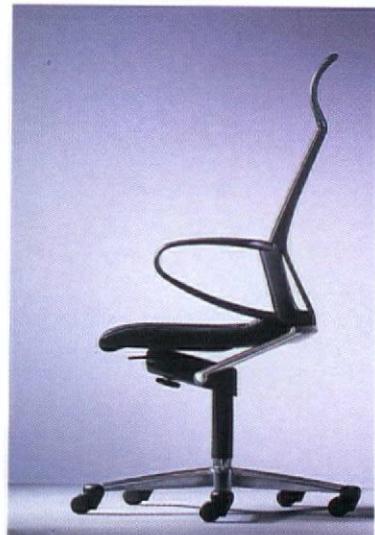
this chair," says Barnes, "is that it doesn't hang out every bell and whistle. The concept of simplicity is wholly integrated into its performance and its appearance."

The numerous models in the Modus line, including a standard or high-back swivel chair with or without armrests, and a swivel-based, four-legged or sled-based visitor's chair with standard back, also incorporate a firmly upholstered seat with a removable cover. Forward-facing, removable backrest covers of upholstery over padded wool are optional for customers who prefer them.

Such ecologically sound considerations informed the entire development of this chair line. "Manufacturers cannot continue to design products that have an adverse impact on the earth's environment," says Frenkler. "Recycling is an important issue in product design." By reducing the number of components and materials required, incorporating replaceable components to extend useful life, carefully selecting and code marking all materials and economically using materials for construction, the designers of Modus have created a chair that is not only simple and straightforward to build, use and service, but is also environment-friendly.

Modus' official introduction into the American market is set for NeoCon this month, but Barnes has already received preliminary reports from field representatives that some high-powered specifiers have labeled the chair a winner. With that encouraging news, Wilkhahn is hoping to thin out some of the competition. ☺

Circle No. 233



DARRAN

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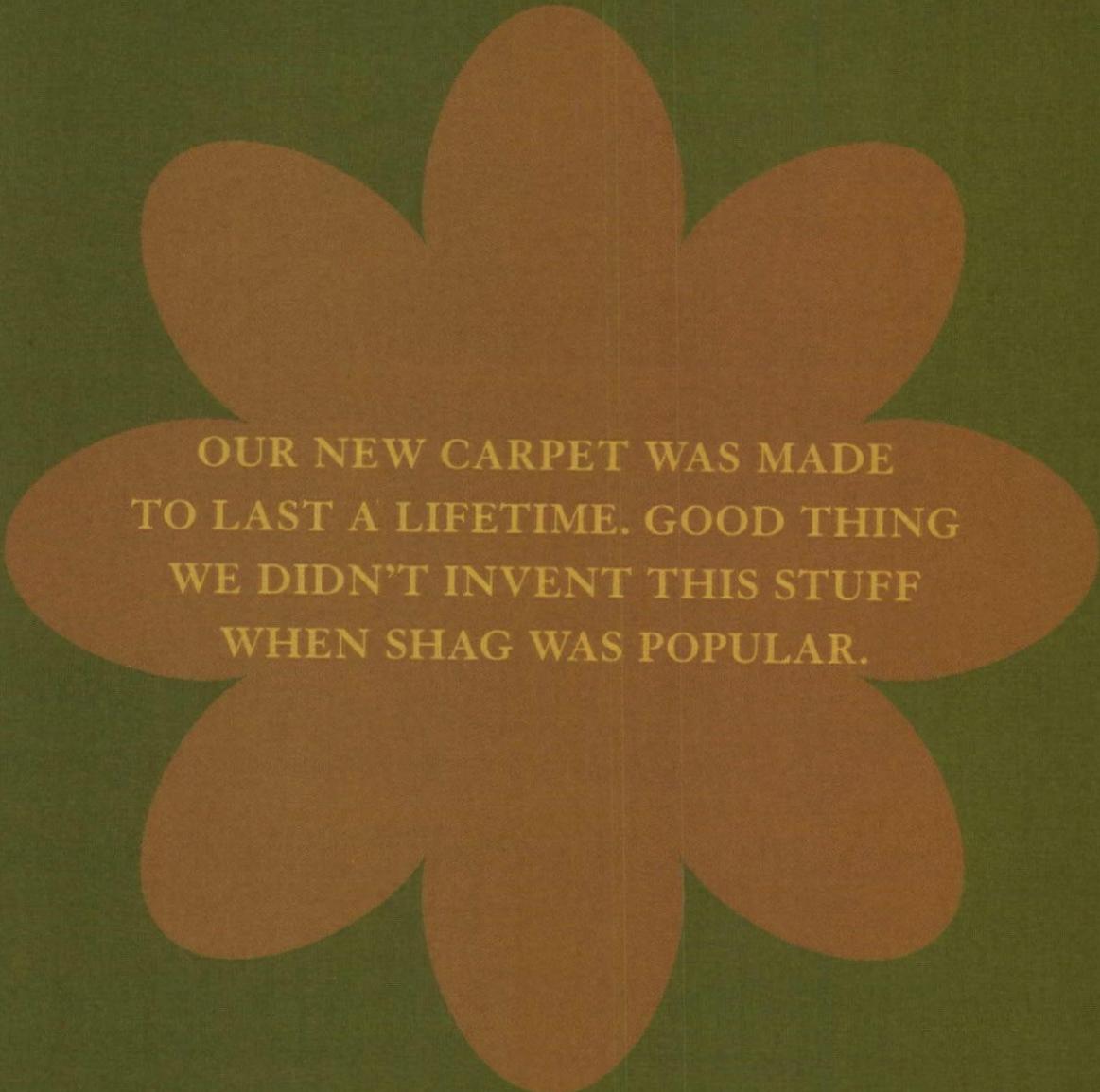
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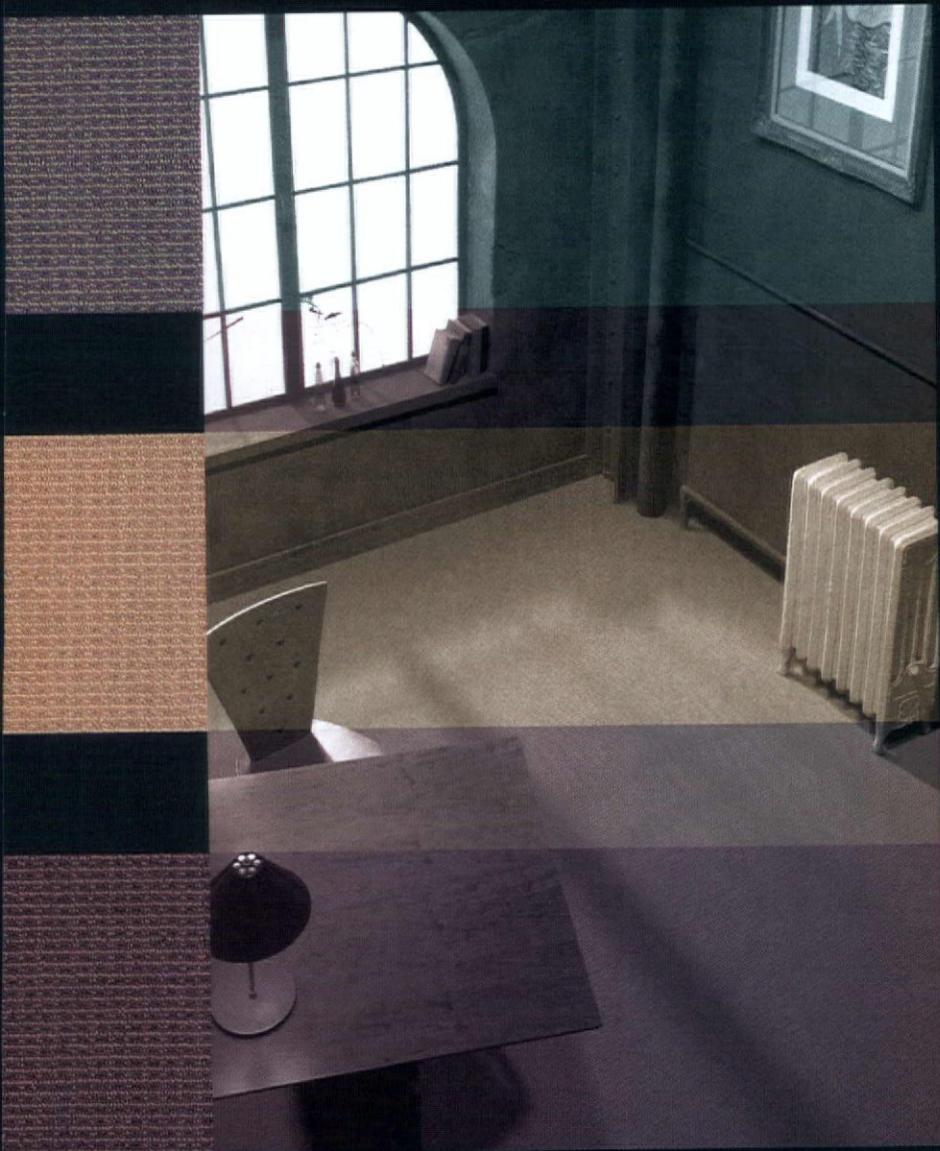
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On the Watermark

Carson Guest showcases the history and science of papermaking with a design that reads like a can't-put-it-down book at The American Museum of Papermaking in Atlanta

By Jennifer Thiele Busch

Visitors are drawn into the American Museum of Papermaking from the Institute of Paper Science & Technology's lobby by the sculpture of an old-fashioned papermaker (opposite). The view through classical columns establishes the strong sense of history in papermaking, which dates back to ancient China.

A combination of built-in, wall-mounted, panel-mounted and free-standing displays constitute the permanent exhibit space at the American Museum of Papermaking (right). All artifacts and papers are protected from harmful UV rays and humidity by specially treated glass and environmentally controlled display cases.

Before the next time you say that something is not worth the paper it's written on, stop to consider the real meaning of that statement. The complex process of papermaking combines a broad range of disciplines, including chemistry, physics, engineering, biology and computer science, into an art that has profoundly affected the course of human history. Though the art remains virtually unchanged in principle since its ancient origins in 150 B.C. China or its introduction in Europe in the 12th century, the industry in the modern world has advanced considerably as technology is applied to perfect the manufacturing process and create an increasingly sophisticated product. As the story of the history and science of papermaking continues to be written, Carson Guest Inc. has brought the chronology to life with the design of the new American Museum of Papermaking in Atlanta.

When the 66-year-old Institute of Paper Science & Technology, the nation's only graduate research university dedicated to the pulp and paper industry, moved to Atlanta from Appleton, Wisc., in 1989 seeking proximity to a more established scientific community, it brought with it a treasure trove of papermaking artifacts named for collector Dard Hunter that would form the core of the American Museum of Papermaking's collection. "In Appleton those artifacts were housed in cases in a sub-basement of the campus administration building," explains Gwen Redding, the Institute's vice president



of administration. "Unfortunately the artifacts were not very well-defined in that environment. The cases were filled with what were certainly wonderful things—but you weren't quite sure exactly what they were."

The move to Atlanta would provide the Institute with more than a golden opportunity to strengthen its commitment to advanced education in pulp and paper science and technology, an industry whose manufacturers and suppliers fund approximately 50% of the school's operations. The Institute's research function would also benefit from the new loca-

tion on the campus of Georgia Institute of Technology, where the faculty and scientists could easily interact with a scientific community of the highest professional level.

In addition, the new five-story facility being built on the Georgia Tech campus to house the Institute would offer more space for the school to devote to the third part of its mission: information services. Under this division, the Institute publishes abstracts of pulp and paper-related scientific literature from around the world on a monthly basis, offers an on-line electronic database, contin-

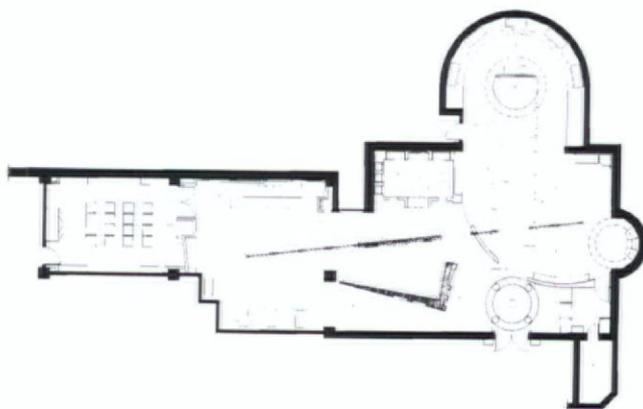
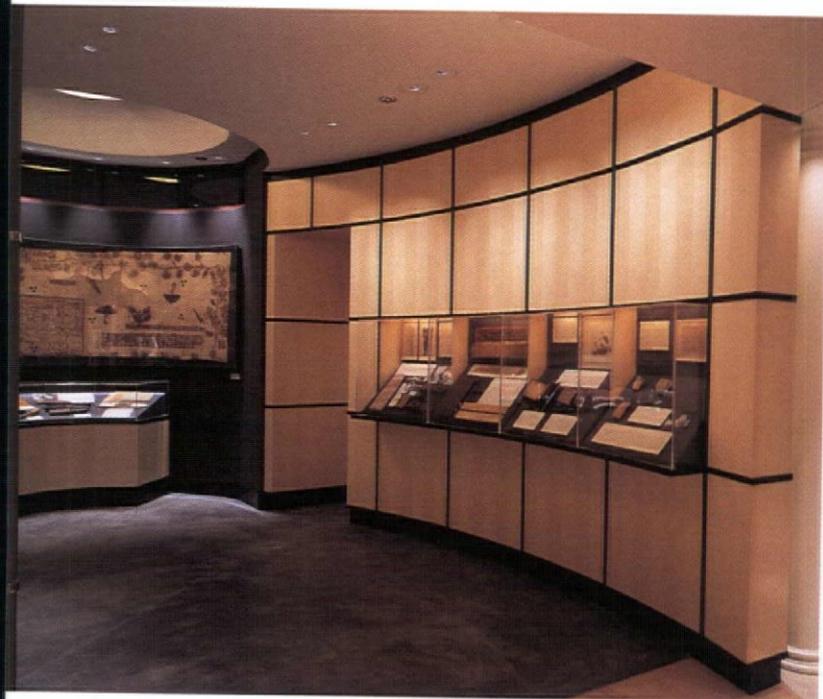
AMERICAN MUSEUM OF PAPERMAKING





Rita Guest spent hours with the Museum's curator, identifying artifacts that would be displayed and specifically designing space for the accommodation of some of the more interesting pieces (below, left). The design uses materials and finishes that are appropriate to the subject matter, including solid woods, wood veneers, paper wall coverings and even a corrugated cardboard wall (left) that displays the Museum's prized antique watermarks.

The sculpted papermaker (opposite) begins the visitor's journey through papermaking history. Nearby, a portrait of Dard Hunter, the man whose collection of pulp and paper artifacts forms the core of the Museum's collection, peers through a window in a specially designed exhibit area that honors his contribution to the Museum.



ues to amass a large library of scientific literature and maintains a museum-quality collection of pulp and paper industry artifacts.

"There were concerns that the collection was never exhibited or cared for properly," observes Redding. "We had a dream about creating a real museum for the artifacts that would interest anyone acquainted with the pulp and paper industry and serve an informational function for anyone who knew nothing of the industry." As the design for the new building developed, the Institute planned to devote 3,300 sq. ft. to that dream in the form of the American Museum of Papermaking.

As an ancillary service not vital to the function of the Institute, the Museum project was naturally put on hold while classrooms, laboratories and administrative portions of the building took priority. "We originally thought we'd eventually have to have some kind of fundraising campaign to raise the money to construct the Museum," comments Redding.

Fortunately, the essential parts of the new building were brought in squarely under budget, freeing funds to fit out the rest of the space. "We had to make do in the Museum with less than we would have liked," Redding admits. "I give all the credit to Carson Guest that it doesn't look like it."

Carson Guest had been hired by the Institute late in the game to specify and coordinate the installation of interior finishes and furnishings for its new building on the Georgia Tech campus, and so impressed its

consultant to select the small percentage that would actually be displayed. As the core of the Museum's collection, the Dard Hunter objects would warrant a special focal place within the overall design.

"The goal was to create a space to tell the story of the history of papermaking," recalls Guest. "The curator was responsible for the storyline and selecting what would be displayed from some absolutely incredible things in storage. I specifically designed the layout to accommodate some of those

New and innovative uses for corrugated cardboard?

client that the firm was invited back to design the entire museum space from scratch. President Rita Carson Guest, ASID, took her first museum project to heart, spending hour upon hour in the Institute's nearby warehouse, sifting through artifacts with the Museum's curator and an exhibit

pieces." A combination of built-in, wall-mounted and freestanding exhibit cases and screen mounting panels were selected for use in the permanent display space, with temporary display space lining the perimeter of a 25-seat auditorium where visitors watch a video about papermaking.



Guest logically used the chronology of her subject as the primary organizational element, tracing papermaking through its past and present and into its future developments as visitors move around the perimeter of the space. Fabric-covered display panels mounted on metal poles bisect the main space, adding more exhibit area and creating a secondary circulation pattern.

People are initially drawn into the Museum—located just off the main lobby—by the image of an ancient papermaker viewed through clear glass doors and a classical portico. The sculpture in fact made the Institute's logo three-dimensional in a design detail that delighted the client. "We tried to draw people in and make them follow the established path to view the history of papermaking," explains Guest. "The first thing you see is the sculpture of the old-fashioned papermaker. The Institute wanted to use its logo in the design somehow and suggested some artwork on the wall. I wanted to make it more real." Immediately to the right of the papermaker begin exhibits on the history of the process.

Within this portion of the Museum, a special exhibit area replicating a family home is dedicated to the Dard Hunter Collection.

Throughout the rest of the space, a combination of graphic displays, dimensional artifacts, including antique watermarks, dandy rolls used to make watermarks and a miniature pilot machine used in the manufacture of paper, plus a selection of paper artifacts, documents, rare books and paper products, tell the story of papermaking. At the end of the journey through papermaking time, the visitor comes face to face with modern reality once again. The final destination: the gift shop.

"Part of the Museum's design was determined by the artifacts that we wanted to display," notes Redding. "And part was determined by the creativity of the designers." In this case, Guest surprised the papermaking industry by designing spaces that literally reflect the Museum's mission.

"Rita had the idea of creating a corrugated cardboard wall, which is very effective," Redding continues. "It is a creative use of a very basic material that makes up the largest

portion of our industry." The wall showcases the antique watermarks that are among the Museum's most prized pieces.

In addition to corrugated cardboard walls, Carson Guest used other highly indicative materials such as solid woods, wood veneers and paper wall coverings to finish the space. "I learned a lot about papermaking," admits Guest. "It became apparent as I learned more about the industry what types of materials were most appropriate."

Yet the space carefully avoids any sense of exaggeration. "Most of the display pieces were quite small except for the machines," Guest explains. "We had to make sure visitors didn't see the architecture instead of the objects." Neutral and consistent colors create a backdrop that properly recedes.

Though Redding reports that the majority of the Museum's visitors are associated with the Institute, the university campus or the industry, she does not consider this a disadvantage. "The space is very small," she points out. "We deliberately don't advertise it much because we can only comfortably fit a limited number of people inside at one time."

As the Museum's reputation spreads quietly by word of mouth since its opening in May of 1993, perhaps the best indication of its success is that people "in the know" greet the space with great enthusiasm. "I can't imagine how design could be any more effective or important than it was in the creation of this Museum," muses Redding. As readers can see, she's willing to put that down on paper. ☺

Project Summary: American Museum of Papermaking

Location: Atlanta, GA. **Total floor area:** 3,300 sq. ft. **No of floors:** 1. **Capacity crowd:** 100. **Wallcoverings:** Maharam, Maya Romanoff, J.M. Lynne, Blautex. **Paint:** Benjamin Moore. **Dry wall:** U.S. Gypsum. **Masonry:** Dryvit. **Vinyl flooring:** Tarkett. **Carpet/carpet tile:** Karastan Bigelow. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors. **Lighting:** Lightolier, Starfire. **Doors:** custom by OnSite Woodwork Corp. **Door hardware:** Forms + Surfaces. **Glass:** Palmer-Polhman Studio. **Window UV treatment:** Custom Energy Control. **Veneers:** Dooge Veneers. **Auditorium seating:** Gunlocke. **Library and conference seating:** Gunlocke. **Other seating:** Gunlocke. **Upholstery:** Gunlocke. **Display cases/vitrines:** OnSite Woodwork Corp. **Shelving:** OnSite Woodwork Corp. **Architectural woodworking/cabinetmaking:** OnSite Woodwork Corp. **Signage:** Environmental Graphics. **HVAC:** Progressive Mechanical. **Fire safety:** Simplex. **Security:** ADT. **Building management:** Batchelor & Kimball. **Client:** The Institute of Paper Science & Technology. **Interior design:** Carson Guest Inc., Rita Carson Guest, ASID. **Mechanical/electrical engineer:** Kelly, Lundstrom, George. **General contractor:** Welch-Tarkington. **Project manager:** Rick Tarkington. **Lighting designer:** Ramon Noya. **Exhibit consultant:** Chuck Dogden with Taylor/Malone International. **Furniture dealer:** Ball Stalker. **Photographer:** Gabriel Benzur.

Going Public

After 50 years of being recognized by name alone, Putnam Investments of Boston is ready to meet its public, with Elkus/Manfredi Architects setting the stage

By Holly L. Richmond

Putnam Investment's 12th floor central reception area (opposite) offers a first-class welcome to clients by providing concierge services, including telecommunications booths, food and beverage service and up-to-the-minute stock market information. The stainless steel connecting stair is an eye-catcher upon entering from the elevator lobby (below) featuring wood paneling with fritted glass doors and security card access at both ends.

Putnam Investments traces its heritage to the 19th century and the days when clipper ship captains hired trustees to manage their money while they were away at sea. A landmark 1830 court decision involving one such trustee, Judge Samuel Putnam, established the foundation for professional investment management. Through the ensuing years these principles have guided generations of fiduciaries, including the Judge's great-grandson, CEO Lawrence Lasser, who founded Putnam in 1937. True to its nature, the business world has been in constant vacillation, with the United States' one-half of world GNP in the 1960s dropping to less than one-quarter 30 years later. To successfully navigate these tumultuous waters, Putnam

Investments recently expanded its mutual fund management to include institutional accounts, creating a need to work personally with clients in a professionally appointed, 210,000-sq. ft. environment in Putnam's Boston headquarters offices, designed by Elkus/Manfredi Architects.

The architecture firm was selected from a short list of national design firms to add three floors (3, 13, and 14) to Putnam's existing nine floors (4-12), enough to accommodate the firm's 915 professional services employees. (The operational staff, including telecommunications and computer programming, has moved to a suburban location.) The renovation not only established a new physical presence, it embodied a major change in corporate culture. "We used to see ourselves as a private company that worked for other companies who knew us only by name," explains Lasser. "With our

growth in institutional and pension business, these clients come to see us in person. So we need an image, something that says 'Putnam' when they walk through our door."

What does it take to guide one of the country's largest money management organizations—more than 80 mutual funds, over 400 institutional clients, four million individual shareholders, and \$95 billion in assets at year-end 1994—from an insular business position to one with social panache? Elkus/Manfredi's Elizabeth Lowrey Clapp, director of interior architecture on the project, gives a reasonable, yet multifarious answer to this question. "We examined and re-thought everything from image to maximizing their real estate holding," she recollects. "This included replacing the 'mahogany conservative' office environment with one more in sync with the 1990s, while taking into consideration the facility's visitors, who are predominantly brokers."

Because of the firm's size and high level of activity, careful coordination was needed to execute a phased-construction project with minimal disruption. The programming began when Putnam's senior officers determined departmental adjacencies and affinities, and decided to add staircases to make most floors contiguous. With the logistics in place, Elkus/Manfredi could concentrate on producing a comprehensive interior design following two themes they like to call "let the sunshine in" and "turn on the lights."

These motifs refer to an overall lightening and softening of the material palette—visible in the use of curved corridor walls, white-washed oak, floor-to-ceiling fritted glass walls, less rectangular work stations and abundant natural light admitted through clerestories—that informally parallel internal changes at Putnam. In the new order, each of the 12 floors responds to its own particular business requirements. For example, the fixed income investment department on the 9th floor and the equity investment department on the 11th floor use flexible work stations for team development—quite unlike the more structured offices they once occupied.

In fact, work stations replace private offices on the majority of floors, since interdepartmental interaction is in line with Putnam's new client services. With the firm's





A 10th floor trading room (right) at Putnam accommodates 15 traders with two large-screen color data/graphics monitors, video projection and recording, and cantilevered desk systems that are easily modified. Shared technology is available through a network of personal computers, CD-ROM interaction and a continuously broadcast cable network financial news service in the information resource center (below).

A red oak-paneled curved wall (opposite) leads from the elevator bank to the reception area and embraces Putnam's fresh character—sophisticated yet unpretentious and user friendly, using a light-colored, soft material palette to reflect changes in corporate culture.



recent surge in institutional clients, an account management professional has overall responsibility for each client relationship. Portfolios are managed by a team with a lead manager designated for each account, and a separate team of product engineers supplies

A corporate culture change whereby the majority of employees lose their private offices is rarely received favorably. In Putnam's case, regulation A- and B-sized offices have been replaced by new A-, B- and C-sized ones. Lasser sits in the only A-sized office, 40 senior managers occupy 196-sq. ft. B-sized offices, and 284 additional managers have 126-sq. ft. C-sized offices. The remainder of Putnam's staff, excluding the traders who work at specialized trading desks, are positioned in 609 work stations creating an open plan work station to private office ratio of 2:1.

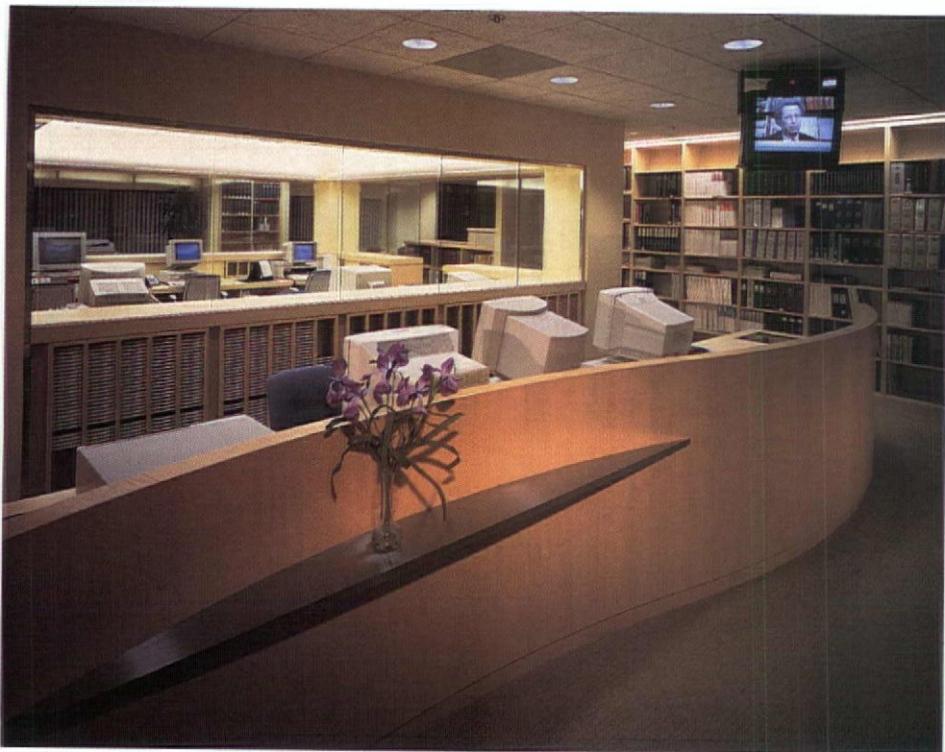
Losing their private offices—and trying to love it

technical support and develops products to meet changing client needs. As a result, portfolio managers and product engineers are in close contact, functioning as in-house coordinators for each client's day-to-day administrative requirements.

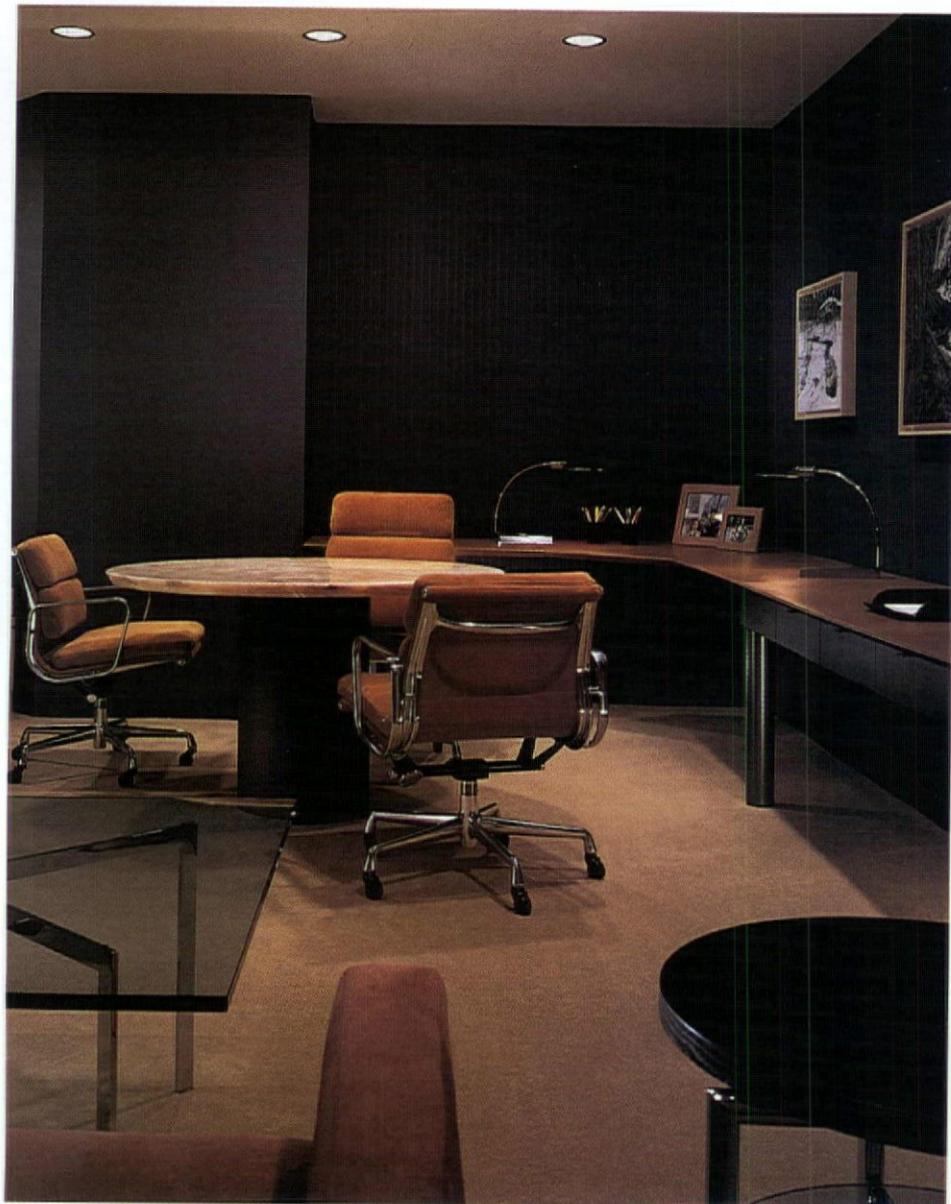
Douglas Jamieson, Putnam's CFO, justifies the cost of each square foot and is pleased with the financial ramifications of implementing an open plan work station-based environment. "Downsizing is a difficult pill for employees to swallow," he concedes. "But once we cleared the initial hurdles and got settled in, it became clear that our new arrangement is better. It's really functional and comfortable."

Though the headquarters facility accommodates nearly 1,000 employees, it does not distribute exclusive amenities to a handful of senior staff members. Howard Elkus, principal-in-charge for Elkus/Manfredi, is impressed with Lasser's commitment to his employees and his consistency and perseverance in conceptualizing and implementing details across the board. It is true that the 12th floor's main reception area, conferencing center, and CEO suite are elegant and impressive, but this continues to be the case in most of corporate America's public greeting areas.

The real test comes in touring a facility's nuts and bolts areas. Only here can one determine whether the lobby is simply an institutional facade. Such is not the case at Putnam. "A sophisticated, yet unpretentious quality is present on each and every floor,"







Elkus observes. "A good example is the artwork. It was a driving force in how we treated the entire environment. Instead of simply hanging canvases in the corridors, we installed custom 'art walls,' brushed stainless steel reveals tied into the clerestory system to offset the art in a modulating fashion. The design called attention to each individual piece."

While the space is decidedly well-coifed, it eschews garishness. As Lasser explains, "I want a world-class headquarters that is refined and reflects good craftsmanship, but I do not want *faux* anything. This is not a country club or showroom in Milan."

The materials and finishes in the reception area certainly assure visitors that they are important and welcome. More importantly, however, the space strongly implies that they have come to a place where their business needs will be met. Such provisions as individual seating areas for groups of visitors to congregate separately, convenience lavatories, telecommunications booths, a food service pantry and up-to-the-minute stock market information convince visitors that Putnam means business.

It's fascinating to see what's needed to serve today's high-powered investment clientele. Anchored off a gallery arcade are six conference rooms of varying sizes offering the latest audio/visual telecommunications options. Each space asserts its individuality through furnishings that range from sophisticated high-tech to intimate residential in order to appeal to all clientele. Inward in focus, the rooms are outfitted with padded acoustical walls, opaque glass screens, custom meeting tables, credenzas and light fixtures.

Of course, it's not smart to do business on an empty stomach. In addition to Putnam's executive dining area, where breakfast and lunch is provided for executive level managers, facilities for breakfast and luncheon meetings are available in a four-room dining complex on the eighth floor. Though Putnam employees always greet their visitors on the 12th floor, bringing them to the dining complex to conduct business confers a truly hospitable feeling—as do two receptionists who are happy to arrange their lodging and travel plans, as well as accommodate luggage storage if necessary. These dining rooms are intentionally similar in design to the conferencing center to ensure that visitors have a continual sense of familiarity, with delicious meals coming from the adjacent 2,500-sq. ft. commercial kitchen.

But Putnam's clients aren't the only people who need to eat. Without an employee cafeteria (future plans call for one on the third floor) what's a global assets manager starving for nutriment and social interaction to do? "Putnam employees are very business oriented," remarks Ken Daly, senior vice president and director of general services for Putnam. "Not that we don't socialize, but we have structured schedules. Traders are tied to their desks most of the day, and our marketing staff is often on the road." Indeed, though some employees take advantage of the daily lunch buffets set up on several floors by the food services division to offer employees a place to eat and relax, the majority appear to eat at their desks or go out to lunch.

Traders may be "tied to their desks," but the tiered spaces are fortunately comfortable

Do investment portfolios read better with lunch?

and functional, allowing their users to communicate effectively. Trading areas are located on various levels in all phases of international and domestic operations. Three of the busiest areas are the global fixed income and government security trading on the 9th and 10th floors, and the equity trading area on the 11th floor, the largest of which accommodates 46 trading stations, including some with two color/data graphics monitors, video projection systems and VCRs.

No one will sit still for long in this environment. Since the main objective is to expand for future growth, cantilevered Nova-Link traders' desks are easily modified for large or compact monitors, as well as base

An executive office (opposite) at Putnam is conveniently located for accessibility to the adjacent senior managers in the CEO suite, and is appointed with a variety of seating options and a custom built-in desk. European styling appeals to international clientele in an 8th floor private dining room (below), where business is conducted over a satisfying breakfast or lunch, one of numerous ways to acknowledge customers.

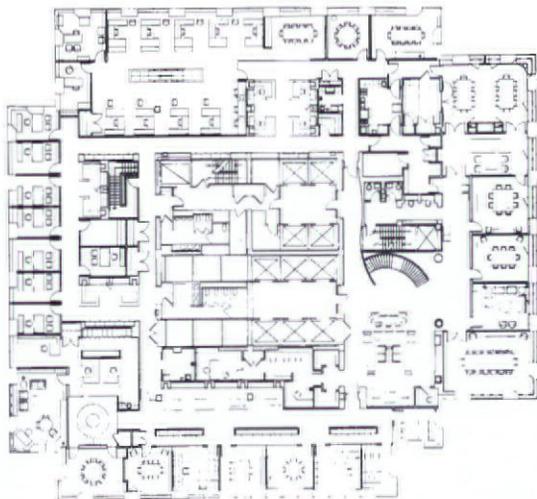
beam and cabling systems. Day by day, detailed trim panels, top caps and shelves, and light fixtures that reduce screen glare help ameliorate the traders' long hours. Many areas even see three shifts of workers on a 24-hour schedule.

Employees at Putnam realize that serving the public has immediate consequences. A statement in the President's Letter reads, "Our work matters to people. If we do it poorly, they are the poorer for it." Having acquired a new public face, employees seem to have developed a new voice to go with it. Daly, whose job it is to see that all building and employee functions are running smoothly, is excited if perhaps a bit nervous about what he's hearing. "Since the renovation we have

seen a progression from dark to light on all fronts," he has found. "People did not have a level of expectation for the change and are thrilled with the results, but now their expectations are getting higher and higher."

Rising to meet these expectations by exploring concepts such as hoteling, harboring and work-sharing, Putnam remains watchful of business opportunities. On the economic front, the firm was pleased to post a 7% increase in dividends in 1994, and plans to repurchase stock throughout 1995. As far as the headquarters facility itself is concerned, staff numbers and functions will most likely remain status quo due to space constraints. However, expansion is predicted in Putnam's suburban offices, particularly for the flourishing pension business, which has tripled in three years.

For all the staff's seriousness, surely Groucho Marx could generate a hearty smile and perhaps outright laugh with his famous quotation: "I never forget a face, but in your case I'll make an exception." No cause for alarm in Boston. Putnam's new face is certainly an exception to the exception. ☺



Project Summary: Putnam Investments

Location: Boston, MA. **Total floor area:** 210,000 sq. ft. **No. of floors:** 12. **Average floor size:** 17,000 sq. ft. **Total staff size:** 915. **Wallcovering:** Carnegie, Fairmount, Manuel Canovas, Willow Tex, Architex. **Paint:** Benjamin Moore, Martin Senour, Polomyx. **Laminate:** Laminart, Nevamar. **Masonry:** Berkshire Construction Services. **Vinyl flooring:** Forbo. **Carpet/carpet tile:** Bentley Mills, Faneuil Hall, V'Soske. **Ceiling:** Armstrong. **Lighting:** Cedric Hartman, Joseph Lehr, Baldinger. **Custom glass door:** Salem Glass. **Door hardware:** Almet. **Glass:** Salem Glass. **Seating:** Herman Miller, Atelier International, CI Design, ICF Knoll, Matteo Grassi, Vitra. **Cafeteria, dining, auditorium seating:** custom banquette. **Upholstery:** Bernhardt, Spinneybeck (leather). **Conference tables:** Acerbics International, Atelier International, Charles McMurray, Zographos. **Cafeteria, dining, auditorium tables:** Colonial Marble, Davis, Estel, Flexform, Knoll, Atelier International. **Architectural woodwork, cabinetmaking and railings:** American Arc, Plymouth Rail, A.H. Leeming, Walter A. Furman Co., Dates Weiser, Wall/Goldfinger. **Signage:** Green Dot Design. **Planters, accessories:** Earthenware of Thailand. **Murals and artistic detailing:** Joyce Paulson Assoc. **Graphic Design:** Carbone Smolan Assoc. **Hardware:** Campbell Hardware. **Client:** Putnam Investments. **Architect:** Elkus/Manfredi Architects Ltd. **Structural engineer:** LeMessurier Consultants. **Mechanical engineer and plumbing:** R.G. Vanderweil Engineers. **Electrical engineer:** S.B. Sager & Assoc. **General contractor:** Beacon Construction Co. **Client representative facilitator:** Sasaki Assoc. **Lighting designer:** Fisher Marantz Renfro Stone. **Acoustician:** Cavanaugh Tocci Assoc. **Furniture dealer:** Offices Unlimited Inc., Wall/Goldfinger. **Photographer:** Marco Lorenzetti, Korab/Hedrich Blessing; Bruce T. Martin Photography (information resource center).

Field of Dreams

How Casa Pacifica Children's Crisis Care Center became a sanctuary for troubled youth nestled in the Santa Monica mountains—as well as the hearts of the community—as designed by Bobrow/Thomas and Associates

By Holly L. Richmond

I know it's business, but this project is an act of love," says Michael Bobrow, AIA, design principal at Bobrow/Thomas and Associates (BTA) in Los Angeles. "Casa Pacifica's design is subordinate to the natural surroundings and especially to the children—the spirit is what's important here." The staff and board of directors for Casa Pacifica Children's Crisis Care Center in Camarillo, Calif., agree with residents of Ventura County that the kids come first, but they're no less thrilled with the "small village" BTA designed, so unlike many emergency shelters' institutional posture.

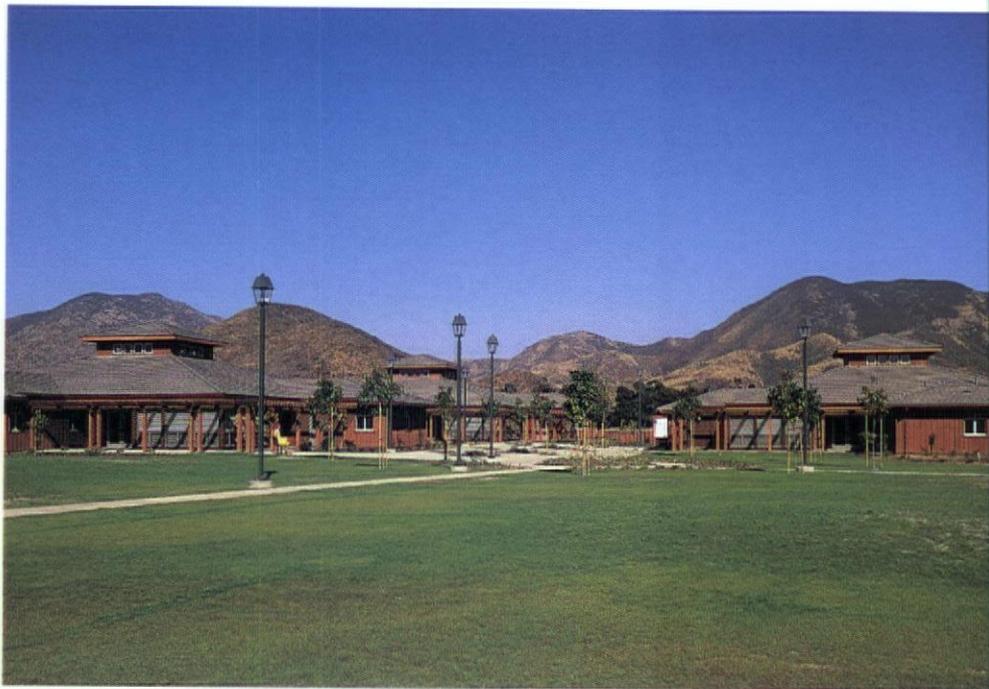
Casa Pacifica provides complete, 24-hour, 365-day care for children ranging from infancy to 17 years of age who are abused, neglected or abandoned. Here residents find a safe, stable environment where every effort is made to introduce normalcy into a life that may never have known it. The goal is to enable a child to feel hopeful about the future, even if for a fleeting moment while playing baseball on the aptly named "Field of Dreams."

Where does a child go when domestic violence or drug abuse strikes, making home unsafe? With a national foster care system that can't match supply with demand, nights are often spent in police headquarters or offices of social workers, only for the child to awake to grim alternative placements. Joseph Hadden, a Ventura County judge who presides over child-welfare cases, was aghast at the limited options available to these youngsters and decided to do something about it by founding The Youth Connection, a non-profit organization instrumental in raising the \$8 million necessary for Casa Pacifica. (A little under \$4 million came from the public sector, with the balance provided by the board of directors and private foundations.)

Buying a sizable chunk of fertile land at a fair price in southern California has never been an easy feat. Nevertheless, Casa Pacifica's board managed to secure a 99-year lease on 23 acres surrounded by citrus groves, corn fields and the Santa Monica Mountains. Once a site was selected, the board-appointed design and construction committee chose the architectural firm and set the project in motion.

Helen Caldwell, a committee member who wore numerous hats then as well as now, including co-chair of Casa Pacifica's

capital campaign committee and former board president, believes the committee's extensive research into crisis centers and small private school campuses was key to establishing Casa Pacifica's building program, which came to include four "cottages" capable of housing 75 children for 1 to 45 days, dining facilities, medical services, educational facilities and a variety of activity



areas. The total building area is 60,000 sq. ft., with an additional 43,000 sq. ft. designated for outdoor activity, including a swimming pool, two basketball/volleyball courts, the Carl Lowthorp Memorial Field of Dreams for baseball (Lowthorp was an attorney who made generous donations to Casa Pacifica), and three playground areas. "When making their proposal, BTA incorporated all these elements into one single word and concept," recalls Caldwell. "This is why the committee chose them. The critical word was 'sanctuary.' It's exactly what we intend Casa Pacifica to be, a place of refuge and asylum."

In overall appearance, Casa Pacifica has adapted the local, historically based building typology to modern use. Though its name connotes Latin American origins, the architecture

An uninstitutional institution: Light-admitting clerestories above exposed wooden ceiling beams and a neutral color palette reinforce the organic, ranch-style design scheme of Casa Pacifica. The administration building (opposite) beckons with books, toys, and furniture for residents and guests, and provides a relaxing, yet supervised setting for family visits. The 23-acre campus (above) is landscaped to relate to the southern California region, and its layout simulates a small village or ranch.





Inside and out, BTA paid great attention to detail at Casa Pacifica. In addition to its stock of learning materials, unique ceiling lights and symmetrical support beams make the library an interesting place to linger (left). The "barn" (below) is Casa Pacifica's most frequently used recreation space. Large sliding doors at each end provide an indoor/outdoor setting for games or a resident's birthday celebration.

focuses wholly on the site and nature, incorporating a native Californian bunkhouse ranch motif. The facility is obviously man-made, but BTA has strived for an organic feeling.

The architecture plays a critical role in establishing a first impression for the children. For example, the cottages are connected by a series of porches, and clerestories admit natural light rather than rely on fluorescent sources. "We created a hierarchy of public to private space," explains

No animals in Casa Pacifica's sturdy but congenial "barn"

Julia Thomas, principal at BTA. "The building entrances are airy and open, then the spaces grow more intimate as you make your way back toward the children's rooms. We realize that Casa Pacifica may be a bit scary for children at first, so this design allows them to be passive observers until they are ready to interact with others."

Inside, BTA intentionally kept decoration understated to sustain a true ranch-style milieu. This is especially apparent in the "barn," which houses a gym for indoor sports and a canteen where kids hang out and eat lunch when inclement weather keeps them from the outdoor picnic tables. With large sliding doors at each end that allow for indoor/outdoor functions such as barbecues and birthday celebrations, the barn is always abuzz. "All spaces incorporate rugged design in order to stand up to typical adolescent handling, but nowhere do you find a space that reads as an institution," says Thomas.

The five classrooms, library, administration building, individual rooms and medical clinic, including accommodations for six infants up to 24 months old, have a homey, personalized feeling that brings a sense of permanence to what residents know is only a temporary dwelling. Steven Elson, Ph.D., the

facility's executive director, notes that this attention to detail runs through every aspect at Casa Pacifica, starting with the 115 staff members who create a stable environment where routine activities are the foundation. Residents' schedules differ little from day to day, beginning with 7 a.m. wake-up, time to clean their rooms and eat breakfast in their cottages. (Each cottage has its own theme, such as Cowboys or Ronald McDonald, taking into consideration the age of its residents.) Then it's off to school, where they spend time in class, the computer lab or art and music rooms. At 2:30 p.m. they return to their cottages to relax for a bit and choose their extracurricular afternoon activity.

In the evenings, dinner is prepared in the kitchen and brought to the cottages in insulated serving carts. Residents eat with their "cottage family" in a dining room/lounge area where the color palette is neutral to complement the view as the sun sets behind the mountains. Floors are carpeted so residents feel comfortable plopping down to read or play board games, and younger chil-

dren can reach for an ample selection of stuffed animals and other toys. Furniture is specified by cottage depending on the users' age group, and chairs fit for all sizes embellish the public areas, with Elson adding that the library's beanbag chairs are a favorite.



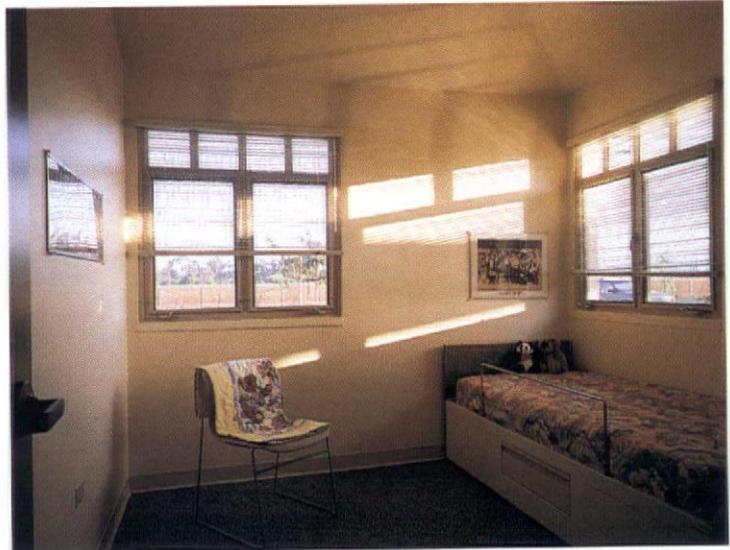
For time alone, a child's room (below) is his or her private domain. Most choose to decorate it with personal items from home, or projects they make during their stay. Just outside, trellises awaiting the growth of flowering vines form an outdoor corridor connecting the cottages (bottom). Notes architect Michael Bobrow, AIA, "The focus is on simplicity in design and construction so the buildings set an unobtrusive background for the children."



Individual residents may also receive a visit from their family or social worker in the afternoon or evening to plan their future living arrangement. Visits with parents take place in the administration building and are supervised by Casa Pacifica staff members. Parents are not allowed to be alone with their children or go with them into their cottages, the children's private, safe domain. "Most residents have their own rooms, but the configuration is flexible for double or single occupancy," Elson points out. "We really try to give the kids the space they need, physically as well as emotionally."

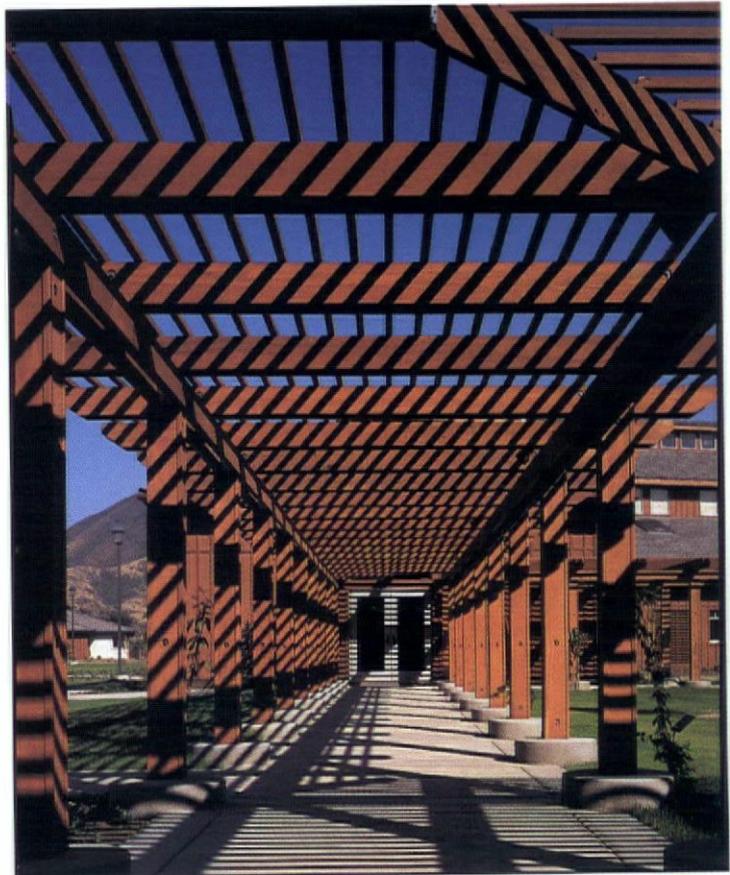
A resident's average stay is approximately one month, at which time 40% return to their parents' or relatives' home, and 60% go to foster homes. In its first year, Casa Pacifica has been overwhelmed by the number of youths requiring shelter, and expansion plans are underway with BTA's help to add more cottages in the ranch motif. Casa Pacifica's staff and board members and BTA recognize the high-profile nature of the project and credit such community members as Caldwell, Lowthorp and Hadden with its success.

Bobrow hopes people driving past Casa Pacifica will exclaim, "Wow, what a beautiful place for children to go to school!" Perhaps life can be that joyous for Casa Pacifica's residents someday. Until then, we can hope this sanctuary in the mountains helps its children find their way to a happiness they could not find until now. ☺



Project Summary: Casa Pacifica Children's Crisis Center

Location: Camarillo, CA. **Total floor area:** 50,000 sq. ft. **No. of floors:** 1. **Total staff size:** 115. **Student capacity:** 75. **Cost/sq. ft.:** \$100. **Paint:** Benjamin Moore, Pratt & Lambert. **Laminate:** Nevamar, Formica. **Carpet/carpet tile:** Bentley Mills. **Carpet fiber:** DuPont. **Vinyl composition tile:** Tarkett, Amtico. **Solid vinyl tile:** Flexco. **Ceramic and quarry tile:** Dal-Tile. **Lounge seating:** Thonet. **Cafeteria, dining, auditorium seating:** Thonet. **Other seating:** Thonet. **Architectural wood-working, cabinetmaking, desks and chairs:** custom built or donated by The Youth Connection. **Client:** Casa Pacifica, Ventura County Youth Connection. **Architect:** Bobrow/Thomas and Associates Inc. **Structural engineer:** Freet, Yeh & Rosenbach. **Mechanical engineer:** Rosenberg & Associates. **Electrical engineer:** Cohen & Kanwar. **General contractor:** HMM. **Lighting designer:** BTA Inc. **Finishes, furnishings, and artwork:** Frances Elson, ASID. **Photographer:** Erhard Pfeiffer.





Well Done

The Post House, New York, has always been a steakhouse with a difference, and its remodeling by Arnold Syrop Associates, Architects takes its contrariness to new heights

By Roger Yee

Women frequently find the quintessential New York steakhouse—a cavernous room full of dark wood wainscoting, pendant light fixtures, sawdust-covered wood floors, blackboards posting the day's specials, oil paintings of stag hunts and scores of Teddy Roosevelt lookalikes shouting greetings like bull moose in mating season—as appealing as a locker room. Men, on the other hand, appear to revel in this environment, where they can ignore precautions about our modern diet to feast on juicy, 16- to 24-ounce steaks. For restaurateur Alan Stillman, who heads the New York Restaurant Group, the challenge in opening a steakhouse at the Lowell Hotel in Manhattan's Upper East Side was to lure a customer who might otherwise patronize a high-end French restaurant. When Stillman retained Arnold Syrop Associates, Architects in 1984 to design the Post House at 28 East 63rd Street, he was determined to attract women as well as men.

Despite the stigma often attached to hotel restaurants (including the previous one at the Lowell Hotel), the Post House became a favorite with Upper East Siders—both men and women—as soon as it opened. One reason surely was the hotel's decision to join forces with a successful, independent restaurateur, and to give him adequate resources to compete for the affluent neighborhood's demanding residents. Another was Stillman's strategy of broadening the appeal of the traditional steakhouse setting. "I wanted to reach a level of refinement higher than you could find in other New York steakhouses at the time," he recalls,

"such as the Palm, Sparks and my own Smith & Wolensky. Their interiors were too cold, noisy and masculine for women to feel comfortable. The Post House needed a design appropriate to a very high-end location. It had to be clubby and elegant."

A major remodeling in 1993 has made the interior even more so. Having sold the Post House to the Lowell Hotel in the same year, the New York Restaurant Group, which continues as restaurant manager, took the occasion to reinforce the unique character of the space. With the hotel's support, Stillman commissioned Arnold Syrop Associates to produce a new design for the Post House to

Carnivores' delight: The Post House in Manhattan pays tribute to the enduring American love of juicy, 16- to 24-ounce steaks by creating a more refined version of the traditional, aggressively male-oriented steakhouse using smaller-scaled detailing, warmer colors, accented lighting and antique Americana. Guests entering through the bar (below) step down into one of the "rooms" (opposite) within the main dining room.





Architect Arnold Syrop has given restaurateur Alan Stillman an environment at the Post House where customers feel they occupy their own private spaces within a larger one—a balance of intimacy and exposure that works well as viewed in a central location (above). Antique paintings, sculpture and artifacts (opposite) are carefully placed to differentiate the different areas within the dining room, evoking the spirit of an art gallery.

give steak lovers a more flattering image of the restaurant and themselves.

To be sure, the Post House's original and striking first impression—that of a grand room subdivided but not separated into smaller ones by an assemblage of structural columns, built-in ledges and niches and girder-like enclosures concealing air ducts—remains from Syrop's earlier design. "The space already had elegant proportions and height," Arnold Syrop, AIA points out. "I simply made it cozier by bringing the scale down to create a number of intimate areas.

gallery, introducing a witty yet scholarly dimension to the Post House. Each painting, sculpture or artifact has been carefully placed and illuminated to dramatize its form, and the changing vistas that come with this variety encourage customers to feel that they are seated in their own private dining rooms. As Syrop observes, "The idiosyncratic aspects keep our design subtle and interesting." Yet the restaurant's signature wainscot tile course, featuring a diamond set within a square field, pulls everything together in the end.

When did you last see what was on your plate?

But no part of the dining room was cut off from the rest, so guests could feel enclosed while still seeing everyone else."

Working closely with his wife, interior designer and sculptor Joanne Syrop, and their associates, Syrop has brought the space to life with focused lighting, new furniture and materials as well as genuine antiques that evoke the spirit of an art

Syrop and Stillman take pride in the various examples of Americana they have assembled, since both are ardent, knowledgeable collectors. It's partly in deference to the objects on display that the renovated Post House continues to maintain the fairly high level of illumination it had before. "Some critics complain that the restaurant is too bright," Stillman admits. "But I feel it

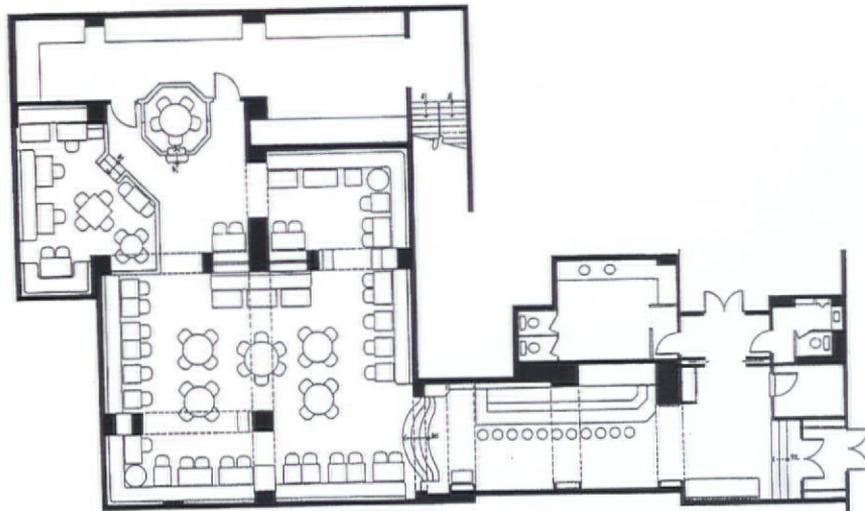
should be bright. Our customers are entitled to see who's seated in front of them and what's on their plates and our walls."

If Stillman seems unperturbed by what the critics think, it may be because he has focused on giving the public what it wants ever since he developed the T.G.I. Friday's chain, a business he founded in 1965 and sold a decade later. (Besides the Post House and Smith & Wolensky, he currently owns the Manhattan Ocean Club, the Park Avenue Café and Cité, all in New York, and Mrs. Park's Tavern in Chicago.) Judging from the latest *Zagat* survey, the public likes the Post House just as it is. "Among NYC's top steakhouses," it declares, "this 'handsome' 'Americana-decorated' Eastsider is a 'safe bet' and 'not just for steak'—its seafood, desserts and wines are all first-rate... this is one of the few steakhouses where women feel welcome."

Steak lovers who think sawdust is essential to a good steakhouse may simply be using the wrong seasoning. 🍴

Project Summary: The Post House

Location: New York, NY. **Total floor area:** main floor, 3,700 sq. ft.; cellar, 2,000 sq. ft. **No. of floors:** 2. **Seating capacity:** 135. **Cost/sq. ft.:** \$50. **Paint:** Benjamin Moore, B&N Painting. **Dry wall:** U.S. Gypsum. **Wood flooring:** Designed Wood Floors. **Carpet:** Stark. **Ceiling:** Armstrong. **Lighting:** Urban Archaeology, Louis Mattia. **Door hardware:** Urban Archaeology.



Glass: Morris Glasser. **Dining chairs:** Empire L&B. **Dining tables:** Empire L&B. **Lounge/cocktail seating:** Chaircraft. **Banquette seating:** Empire L&B. **Upholstery vinyl:** Frank Bella. **Architectural woodworking and cabinetmaking:** Creative Construction Concepts. **Planters, accessories:** Urban Archaeology, Ann Morris Antiques. **Plumbing fixtures:** American Standard. **Cooking range:** Garland. **Wine refrigeration:** Alpine. **Refrigerator/freezer:** Traulsen. **Client:** The Lowell Hotel. **Architect:** Arnold Syrop Associates, Architects. **Interior designer:** Joanne Syrop. **Construction manager:** Creative Construction Concepts. **Food service consultant:** Martin Friedman. **Restaurant supply contractor:** M. Tucker. **Lighting designer:** Arnold Syrop. **Photographer:** Peter Paige.



No More Eggplant, Please

Young businesses that create workplaces with designers—such as MacTemps and Laser Designs, Cambridge, Mass., who commissioned Flavin Architects—discover a lot more than aesthetics may await them

By Roger Yee

The little computer shop around the corner: Laser Designs is a desktop graphic design and self-service computer graphic business on Harvard Square (below) that keeps in touch with the needs of today's computer users—an important concern since its owner, MacTemps, is one of the nation's leading providers of temporary computer-trained workers. Care was taken to make the store attractive from the street (opposite, bottom) and to provide glare-free lighting, a 27-in. high counter for computer keyboards, a hint of warmth in the maple plywood—and comfortable seats.

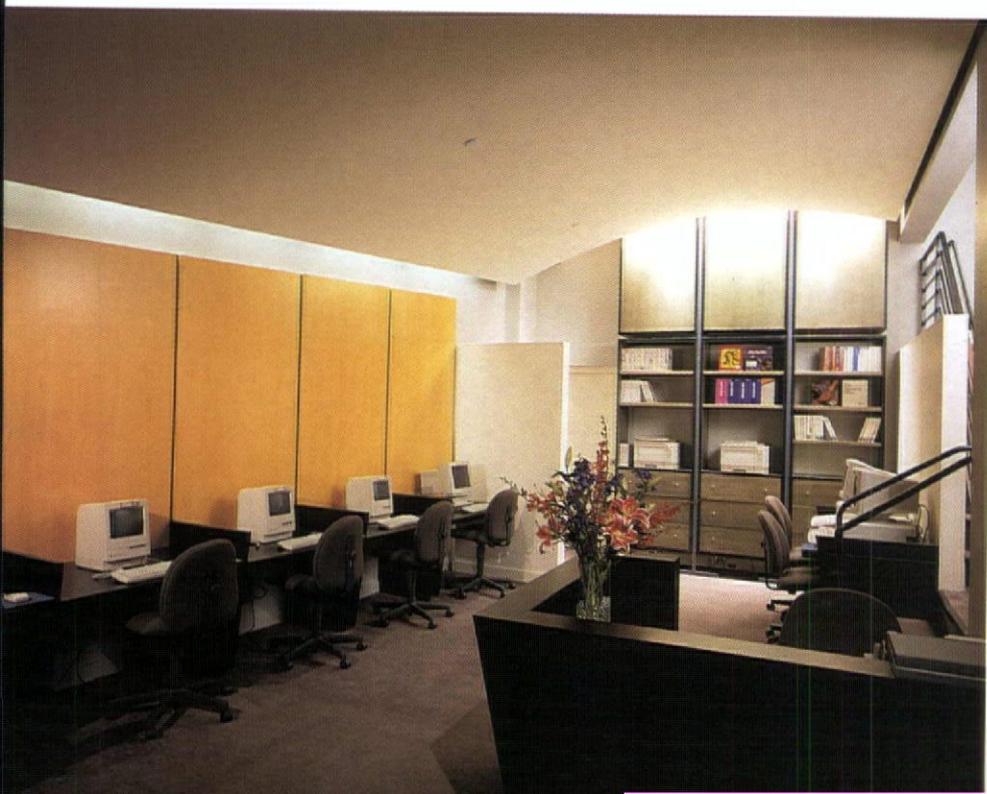
Ask John H. Chuang, president of MacTemps and Laser Designs in Cambridge, Mass., to describe the smell of success, and you may find yourself believing that garbage and eggplant have the aura of perfume. Indeed, a distinct aroma wafted through the early years of this \$40 million (1994 sales) temporary manpower agency for Apple Macintosh- and PC/Windows-trained workers founded by three Harvard University students in 1987. When Chuang and classmates Steven Kapner and Mia Wenjen graduated that year, they subleased a client's serviceable but stuffy conference room with a single window overlooking a garbage-strewn alley off Harvard Square. Their next move took them to a nearby property owned and occupied by a commercial kitchen specializing in highly-seasoned eggplant dishes. No characteristic odor has been associated with their present facility on Harvard Square, the Sage Building at 54-66 Church Street—a location they would have readily abandoned until a supportive landlord and Flavin Architects intervened—but the premises had other surprises in store.

With a start-up venture's proverbial shortage of time and money, MacTemps and Laser Designs (a small, desktop graphic design and self-service computer graphic business that keeps MacTemps directly involved in state-of-the-art computer operations) outfitted most of their offices over the years by improvising. "When we moved into our current space, we took it as is," remarks Chuang. "A book publisher and an architect were the previous tenants, and everything was pretty beat up. There were tears in the carpet that we patched with duct tape so nobody would trip. The stair risers were set at different heights, and people sometimes went flying. The only available air conditioning came from some existing window units. But coming as we did from the eggplant kitchen, this was a step up."

The two firms were ready to move on, however, long before the expiration of their three-year lease. One of the principal problems of the space in addition to its physical deterioration was its consistent openness. Although MacTemps and Laser Designs pride themselves on being what Chuang calls "very non-hierarchical," such activities as interviewing candidates and negotiating rates could no longer be properly accommodated in a facility with almost no full-height partitions or private offices. Space itself was also at a premium. During the years that the firm occupied 54-66 Church Street, its business had grown to encompass 23 offices across the nation and one office in London, 1,000 well-paid temporaries on assignment on any given day and a clientele including *Fortune* 500 companies.

To retain this up-and-coming tenant, the Sage Family Trust, the owner of the building, agreed to provide a tenant improvement allowance as part of a new lease so that the facilities could be upgraded as well as expanded. MacTemps and Laser Designs subsequently commissioned Flavin Architects to create a street-level retail store for Laser Designs and second-floor offices for Laser Designs and the headquarters and Boston branch for MacTemps. The project would focus on producing spacious, well-illuminated and versatile facilities with an economy of means.

Flavin has created an interior design of considerable visual interest based on simple geometric forms and surfaces that meet



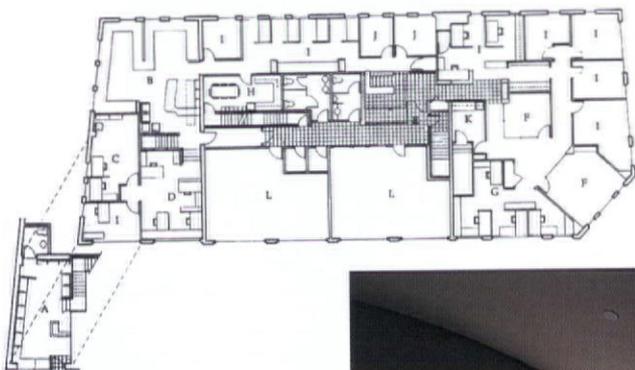


in non-orthogonal intersections, a careful blend of natural and artificial lighting, and bold accent colors that contrast with wood veneers and white surfaces. Although the resulting construction is elegantly refined, it is grounded in a thorough appreciation of the client's budget and the Sage Building's condition. "We did a lot of value engineering prior to construction that enabled us to simplify materials and details, and save time and cost," Flavin admits. "We also checked field conditions constantly to keep extras down to only 5%." The toilets that stood beneath a skylight, for example, gave way to the reception area for MacTemps. Interest-

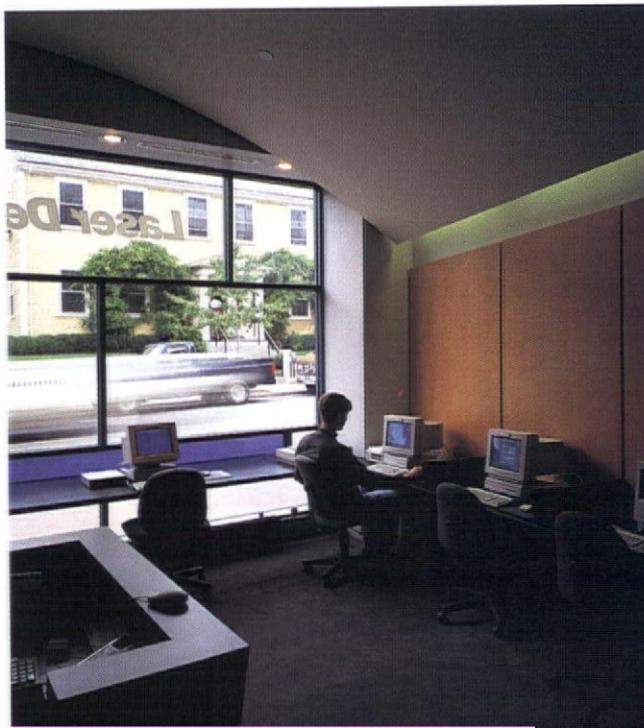
ingly enough, the design shuns high-tech imagery, so even the wiring runs unseen from cable trays to walls to outlets.

An in-place renovation can be a comedy of errors, but MacTemps, Laser Design and Flavin Architects faced it with esprit. Employees dealing with clients or needing quiet were relocated in temporary space down the street, while those who stayed squeezed behind a construction wall while work proceeded on the other side. "The dust was no big deal," Chuang insists. "But the noise was so awful that one employee played a tape of the jackhammers whenever someone tried to say, 'It's not so bad.'"

Now that the renovation is complete right down to the base building, which Flavin Architects overhauled for the owner, Chuang and his colleagues are anxious to keep their handsome headquarters from growing. MacTemps has already outsourced many functions, including technical support, collections, bookkeeping and accounting. Nevertheless, business is booming, people still need to come to work and files are filling up—despite such remedies as double-sided copying and using laptops rather than papers at meetings. Success in any other form should look—or smell?—so sweet. ☺



MacTemps' reception area (above) is a recycled space. Because of the skylight overhead, Flavin Architects relocated the toilets that once stood here and created the reception area instead. When visitors arrive at the top of the second-floor landing at 54-66 Church Street, this is what they see.

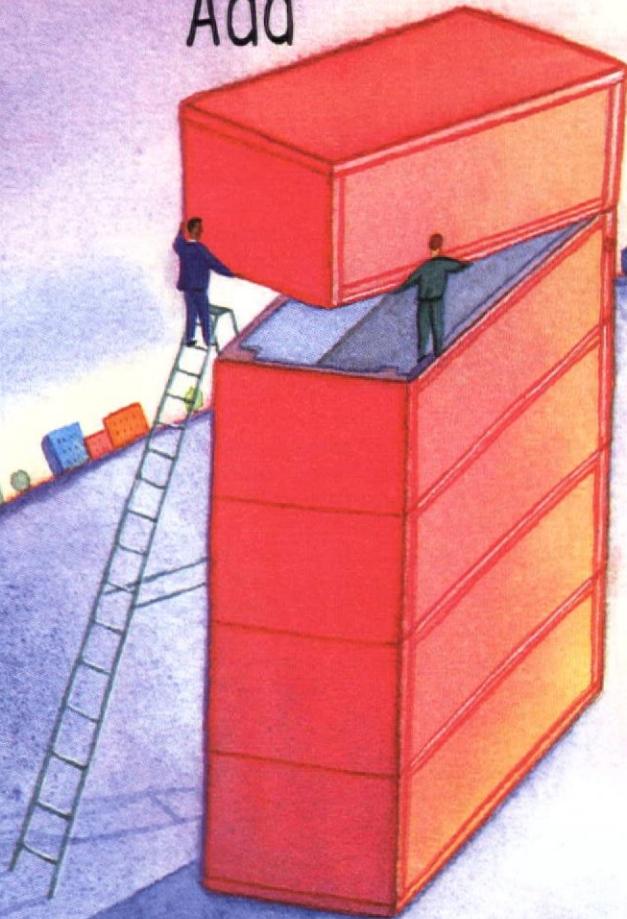


Project Summary: MacTemps and Laser Designs

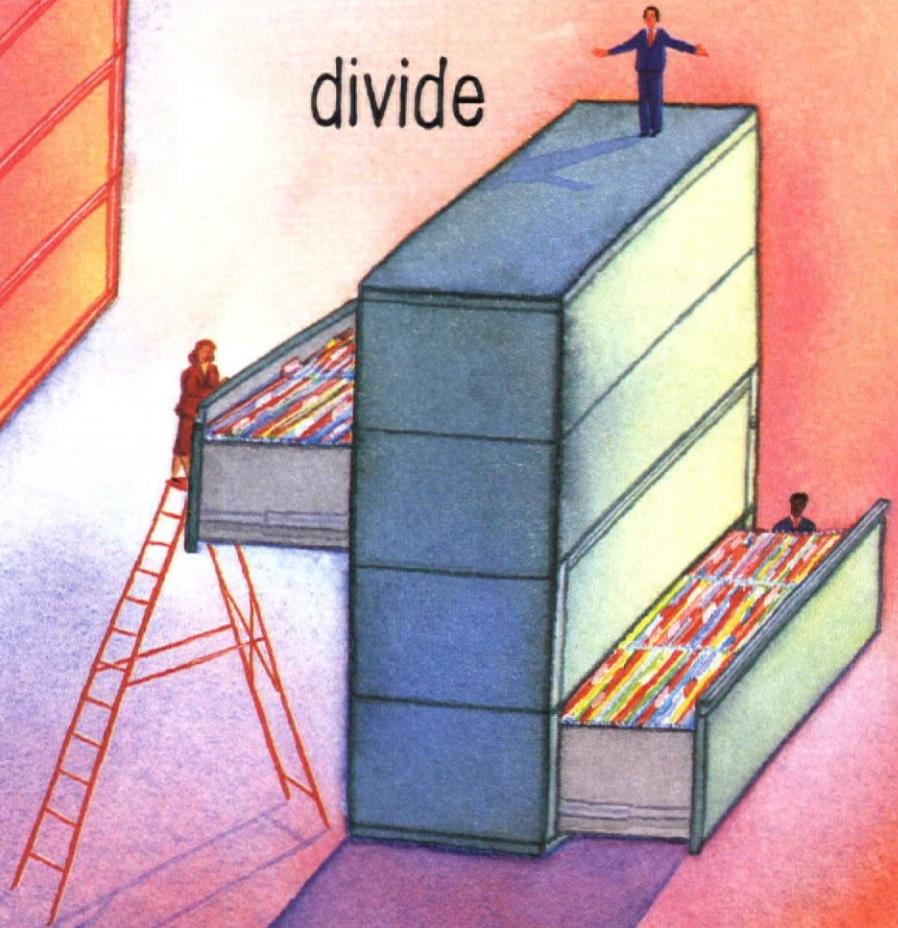
Location: Cambridge, MA. **Total floor area:** 10,000 sq. ft. **No. of floors:** 2. **Average building floor size:** 8,200 sq. ft. **Cost/sq. ft.:** \$35. **Paint:** Benjamin Moore. **Laminate:** Nevamar. **Vinyl flooring:** Armstrong, Medintech. **Carpet/carpet tile:** Philadelphia. **Ceiling:** USG Interiors. **Lighting:** Metalux, Eastern, ICE, Lithonia, Halo, Lightolier, Artemide. **Doors:** Ceco. **Door hardware:** Hager, Arrow, Dorma, H.B. Ives. **Glass:** Viracon. **Wall system:** Armalite. **Windows:** Marvin. **Railings:** custom by American Architectural. **Work stations:** custom by The Woodworks. **Work station seating:** provided by owner. **Lounge seating:** provided by owner. **Conference tables:** provided by owner. **Files:** provided by owner. **Shelving:** custom by The Woodworks. **Architectural woodwork and cabinetmaking:** custom by The Woodworks. **HVAC:** Trane. **Fire safety:** Faraday. **Plumbing fixtures:** American Standard, Kohler, Dasis. **Building owner:** Sage Family Trust. **Client:** MacTemps and Laser Designs. **Architect:** Flavin Architects; Colin Flavin, Joseph Kennard, Joseph Iano, Pamela Davies, project team. **Structural engineer:** Arthur Choo & Assoc. **Mechanical and electrical engineer:** LVR Corp. **General contractor:** Walsh Brothers. **Photographer:** Peter Vanderwarker.

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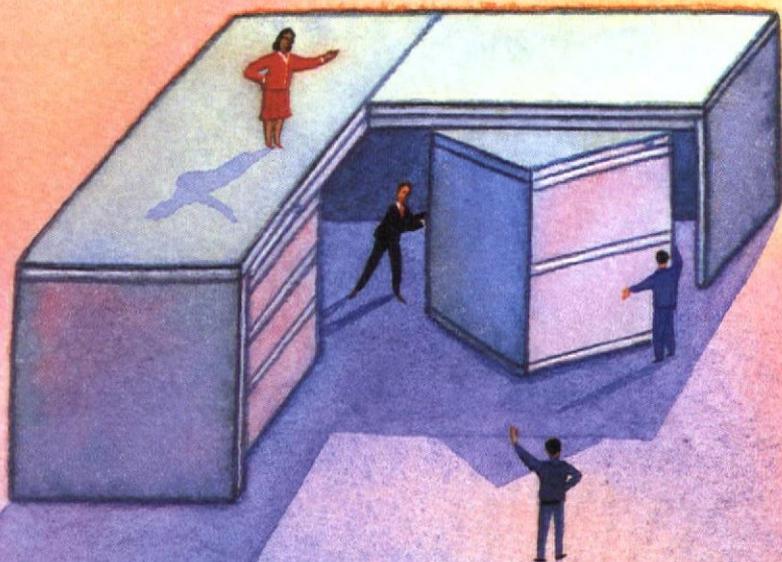
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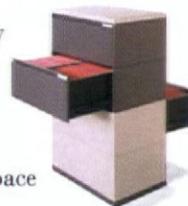
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The Joy of Flex

Visioning and the design flexibility toolkit may be among the lifelines of the nation's hospitals for planning a successful future

By Paul Justison

The health care marketplace, once thought to be the most stable of all markets, is in a state of chaos in much of America. Broad trends affecting health care organizations are having profound effects on the nature of facilities for hospitals. While health care reform failed in Congress, the market itself is fast changing the way health care is bought and provided. The repercussions of this transformation are already affecting the practice of architects and interior designers serving health care clients.

In many markets, employer coalitions and managed care companies are exerting

a time, some succeed, some are never consummated. The pace of these transactions is extraordinary. Hospitals that once thought of themselves as enduring, unchanging institutions are now having to act like entrepreneurs in order to survive.

Edifice rex is dead—at least in hospital construction

Health care administrators, previously criticized as a group for having an "edifice complex," are changing dramatically the way they view facilities. Three major shifts in perspective are critical. First, hospitals are less and less seen as an investment, a factory so to speak, where revenues and profits are produced. Instead, they are viewed as a cost, one that is a drag on profitability. Second, the "bias to build" is gone. Administrators that have gone through rigorous reengineering with many "make versus buy" operational decisions are not at all reluctant to force a similar logic on facility decisions, with the question being "extend the life versus build new versus lease—and let the most cost beneficial be the victor." Third, when administrators do build, they are looking for flexible facilities, to insure that they can keep pace with changing needs and to get more for their investment.

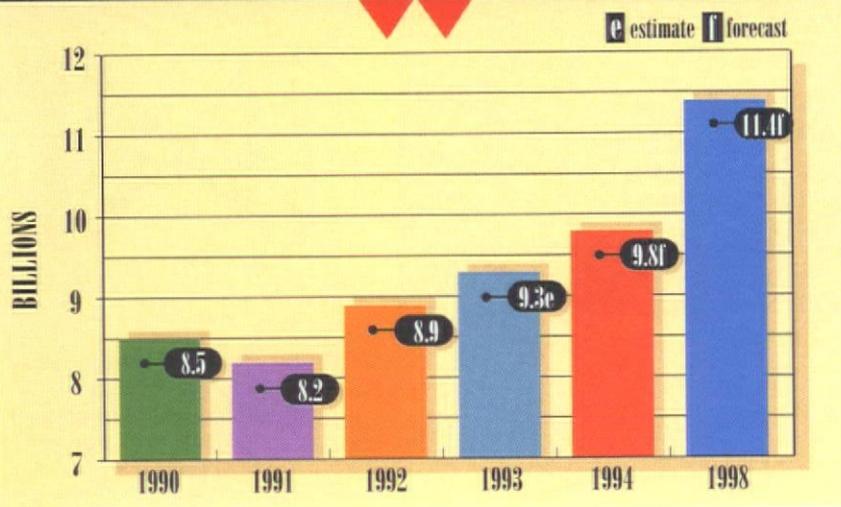
This is having a tremendous impact on facilities design. The current responses to this situation are many.

- One large west coast multihospital system carried three separate schemes, ranging in size as much as 50%, for a replacement hospital all the way through design development, when the choices were narrowed.
- One of the largest cancer centers created a master plan where there are many strategies for solving a need, but no specifically defined path.
- Many hospitals are putting all facilities decisions on hold and making do until the marketplace stabilizes.

But even if the marketplace stabilizes, there will still be tremendous need for a planning and design approach that allows clients the greatest number of options to be successful in this marketplace. It is with this last shift in perspective, the need for flexibility, that designers and planners can most contribute. Their contributions will come in two distinct areas.

- Improved planning through visioning.
- Exhausting the design toolkit of flexibility.

VALUE OF CONSTRUCTION PUT IN PLACE FOR HOSPITAL AND INSTITUTIONAL INDUSTRY, 90-98



Statistics from the U.S. Department of Commerce, Bureau of the Census (above) indicate that the value of construction put in place for hospitals and other health care institutions will rise for the rest of this century. What the numbers don't show is that what's going up is fast changing. With our ability to predict a hospital's needs eroding, there will be more stress on designing flexible buildings—if architects and interior designers can master the art.

tremendous pressure on costs, by hard negotiations with hospitals and by keeping people out of hospitals and away from specialist doctors. As payor and reimbursement strategies have changed, there has been a major shift from delivering health care on an inpatient basis to an outpatient basis. Those patients admitted to inpatient facilities are sicker and stay fewer days.

Hospitals and physician groups are consequently scrambling to merge and consolidate into systems. As this occurs, communities are likely to end up with three or four major systems instead of the many stand-alone general hospitals of the past. Some mergers work for

Scenario building with ideas—before bricks and mortar

For most of the postwar period, change in hospitals was limited to incremental growth and accommodation of new technologies. In this environment, deep thinking about the future was not critical for survival or even for success. Not so today. Yet, our ability to predict the future is less well grounded than it ever was, and buildings are necessarily based on some prediction or program. We can, however, create flexible buildings if we can do a better job of envisioning what they might be and how they might be used over time.

To do this, we may find that scenario building will do the trick. Originally developed by Royal Dutch/Shell, scenario building postulates that we can make better decisions about the future if we are clearly informed not just by the best prediction of

allows for growth and change as one scenario unfolds into another. Fortunately, planners and designers have a number of tools at their disposal for creating flexibility that offer genuine possibilities.

Site zoning and the "empty chair"

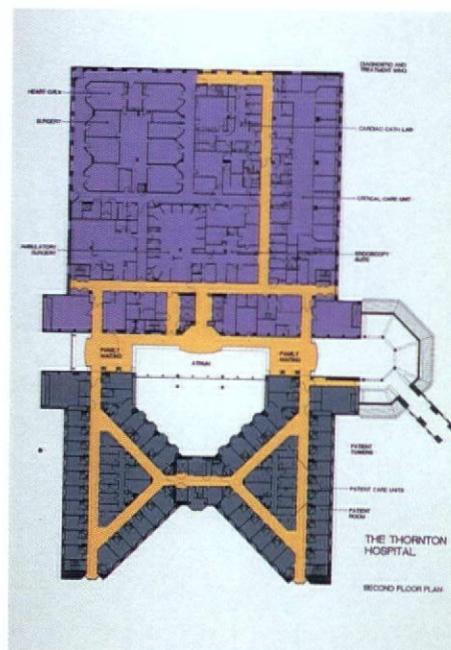
That a site should be zoned into inpatient, outpatient, support and perhaps industrial areas is pretty well accepted. It should be emphasized, however, that one additional element should always be allowed for in the zoning: the "empty chair." This should be thought of as the site for the next major growth in the medical center or the site for replacement and revitalization of existing facilities.

In other words, the empty chair should always be preserved. Once it is used in one project, the next empty chair should be

identified and preserved for eventual use. Maintaining an empty chair will help to identify a realistic site area, as well as insure that the medical center is able to grow and change incrementally, rather than relocating simply to maintain and revitalize existing facilities.

Building organization based on where you want to grow

Two aspects of building organization have a major influence on flexibility: departmental locations and circulation. While there are some simple rules that can help create flexibility when creating a building organization, a couple of simple questions may be more valuable. First, if the eventual next phase of construction is to the north, how will this proposed circulation system help or hinder? Second, if this department needs to grow, how can it incrementally expand from this location?



the future, but by a set of clearly developed scenarios describing the most likely futures.

Healthcare designers and planners can use this technique to help expand how they see a building. Rather than starting from a functional and space program and proceeding to design, designers should begin by constructing scenarios of how a building might be used over time as health care, economic and social/demographic conditions change. Certainly one scenario could be the rational and reasonable, based on the functional and space program. But other scenarios would be based on "forks in the road" and critical external events.

Once a set of scenarios is identified, the most likely three to five can be selected and the implications for the building project clearly identified. Then a new functional and space program can be developed that emphasizes the commonalities of the scenarios. And a design can be developed that

Growth machine: Thornton Hospital (above, left) at UC San Diego, La Jolla, Calif., is a 120-bed satellite medical facility designed by Stone Marraccini Patterson around a central circulation spine connecting nursing unit pods to the south with modular service zones of diagnostic and treatment functions to the north. As the floor plan shows (above, right), all functions can grow to the west with the extension of the spine away from its established entry. Building systems have interstitial access for the inevitable retrofitting.

Floor-to-floor heights as generosity towards the future

Unacceptably low floor-to-floor heights are chief impediments to flexibility in existing health care buildings. If floor-to-floor heights have been optimized for first use, from then on significant changes may be difficult, and some major changes may be virtually impossible. With existing buildings, there is little room for change other than the very expensive option of retiring every other floor for reassignment as interstitial utility distribution floors. With new buildings, we have to learn to be generous and to consider the option of interstitial floors.

Vertical expansion is hard on the floors and people below

A relatively common attempt to build in flexibility is to create sufficient capacity in the structure of a new facility so additional floors can be added on later. While this

attempt is frequently made, in practice it is rarely taken advantage of. One of the major reasons has to do with the severe disruption that would take place on the floors immediately below the new construction. The disruption in most cases would be such that the affected floors would have to be removed from service during construction. Buffer zones and shelled floors could obviate the disruption, but would greatly increase the cost of this approach.

Other fixed elements that should be fixed more carefully

Stairwells, elevators and mechanical rooms are not, strictly speaking, structural elements. But they are relatively fixed, and like circulation systems they can greatly inhibit future flexibility. In design, we should question the impact of the siting of these elements on future flexibility.

Integrated building systems that only start off more expensive

Integrated building systems (IBS) create significant flexibility by placing all of the services in a service or interstitial floor above each functional floor. The flexibility derives from the relatively unobstructed functional floors and the ease with which the services can be changed as they are easily accessible within the interstitial space. The IBS also provides for easier maintenance and initial construction, though it may be more costly to construct. It should be seriously considered for "high-tech" buildings subject to frequent change.

Common tools that start with unfinished space

Three of the most common tools for creating flexibility within a building have been soft space, shelled space and planned but unfinished space. Soft space refers to conference rooms and storage facilities that can easily be relocated when an adjacent department needs growth. A defect with this approach is that the soft space is often valuable, and the conversion of it to other uses creates a deficit.

Shelled space refers to a floor or a portion of a floor that is constructed but not finished out, being held in reserve for future use. Shelled space can be very valuable when likely occupants are identified and the location is appropriate. If no likely occupants can be identified at the time of design, shelled space may, unfortunately, remain just that.

Planned but unfinished space is a minor but important variant of shelled space. Here's how it works. If a program for a new operating theater requires seven operating rooms (ORs), but it is clear that a design for eight ORs might take roughly the same space, it might be wise to design for eight ORs but finish only seven, opening the eighth when volume demands it. This type of space should be considered for many high-cost, high-tech areas of a medical center—surgery, imaging and the like.

A commonly discussed tool is the universal room. We have not, however, seen this tool implemented in a very successful manner. One theoretical example is a patient bedroom that can be used for either critical care or acute care. In practice, this ends up being highly inefficient, with the acute care room greatly oversized.

Soft versus dynamic departments or odd couples that work

These two department types are presented not as a dichotomy, but as a useful contrast. Soft departments are similar to soft space, being relatively easily moved. This concept may have more utility than soft space in many situations, as long as a clear strategy for eventual location of the soft departments is developed.

Dynamic departments are those that are most likely to grow and change. Finding an appropriate location for them is critical. Building perimeters are good choices. Finding a good neighbor for a dynamic

Hospitals are now seen less as an investment producing revenues and profits—and more as a cost that holds down profitability

department is also critical, as pairing two dynamic departments will generally hinder flexibility and should be avoided unless functional reasons dictate. Pairing dynamic departments with soft departments can create significant flexibility.

Modularity of spaces: Purpose-built versus adaptive

Very little space in a medical center needs to be purpose-built, or designed very specifically for one use. Imaging departments and surgical departments will have significant amounts of purpose-built space. Most other departments should be considered to have adaptive space, meaning space that can be converted to other uses without significant effort.

Adaptive space can be made highly flexible if it is programmed and built in a modular fashion. For example, a clinic will be highly flexible if all exam rooms and physician offices are 120 sq. ft., while other offices are 80 sq.

ft. and clerical spaces are 40 sq. ft. To provide a high degree of flexibility, all adaptive space should be programmed in a modular fashion.

Open plan versus hard plan and the need to keep moving

Hard-plan departmental layouts use fixed ceiling or structure height partitions to create individual spaces. Open plan departments generally use systems furniture and paneling which is movable and generally between 4-6 ft. high. While some organizations and cultures are adverse to open plan for senior positions and physicians, it gives much greater flexibility over time.

MEP services that accept change

Building services of the past have typically been purpose-built, offering limited opportunity for programmatic change at a reasonable cost. In the extreme, the renovation of such a building can cost more than a complete new building. By following a continuous and systematic design practice the systems built for new or renovated facilities can minimize this occurrence. The elements of design to be addressed for enhanced flexibility include system criteria, configuration, capacity, access and level of quality.

Decoupling and planned obsolescence?

A few special tools for improving flexibility in existing facilities are worthy of a short discussion here, namely decoupling and planned obsolescence. Decoupling is the process of creating independent planning units where none exist because the entire facility complex is a tangled mass of infrastructure. To decouple buildings or wings of buildings is usually a monumental effort of documentation and planning followed by sequentially scheduled projects.

Decoupling may deploy a ring of utilities with spurs to the various planning units or may create stand-alone planning units via modular systems approach. Planned obsolescence, generally considered very negative in our society, is an extremely valuable and valid means for creating flexibility. Planning to use up or wear out a facility and subsequently demolish it can be both a physically and economically flexible solution.

Most architects and their hospital clients will find themselves with existing space in need of more flexibility. Most of the discussion above applies to renovation, not just new construction. The key to achieving improved flexibility in existing buildings is to set complete projects to achieve those goals. It's not an impossible dream. You just have to want it from the very beginning. ☺

Paul Justison is a vice president at the San Francisco-based architecture, engineering and interior design firm of Stone Marracini Patterson.



Families Valued

Love's labors have not been lost on the Brigham and Women's Hospital Center for Women & Newborns in Boston, designed by Tsoi/Kobus & Associates

By Jennifer Thiele Busch

The impressive two-story lobby of the Center for Women & Newborns at Brigham and Women's Hospital (opposite) is reached off a main circulation corridor that establishes a firm linear connection between the various buildings of the campus. The facade of the 10-story, 265,000-sq. ft. CWN, wedged between the Hospital's inpatient tower and ambulatory service facilities (below), borrows architectural details from its neighbors to effect a smooth transition.

When the baby boom hit Boston with a bang in the mid-1980s, even Brigham and Women's Hospital, one of the nation's premier medical institutions, was not completely prepared for the flurry of activity. But rather than suffer under the strain of some 10,000 annual deliveries in a facility designed 15 years ago to accommodate 6,000, the Hospital reasserted its position as a leader in women's health care services by delivering to the people of Boston the 10-story, 265,000-sq. ft. Center for Women & Newborns, designed by Tsoi/Kobus & Associates. The arrival has set a new standard for technologically advanced medical capabilities in a hospitality-like setting that is designed to help get relationships between parents and their babies—as well as patients and the Brigham and Women's Hospital—off to a good start.

Brigham and Women's Hospital (BWH) has been known as a trend-setter in women's medical services as far back as the

1800s when one of its predecessors, the Boston Lying-In Hospital for Women, pioneered the concept of women giving birth in a hospital rather than at home. Today, with statistics indicating that a full 60% of all babies born in Boston and 40% of all babies born in Massachusetts are delivered at BWH, the hospital administration is still fully committed to that reputation.

"We started thinking about building a new facility to address overcrowding problems in the old space," explains Margaret Hanson, vice president of ambulatory and community health services at BWH. "Business was booming and we knew it wouldn't last forever, but we proceeded with the project anyway because we are nationally known for women's health and we wanted to set the trend." After five years in planning, design and construction, the Center for Women & Newborns (CWN) opened its doors in August of 1994 amidst a sudden surge in competition from four other Boston-area health care facilities.

In fact, the wave of births didn't last forever. "We decided the best way to design the new CWN was to plan for a maximum number of births," continues Hanson. "We used 12,000 per year for planning purposes, and we're actually around 9,000. This has changed some of our space usage slightly since we moved in, but I can't really say that we have lots of additional room."

According to Richard Kobus, a principal at Tsoi/Kobus & Associates, a Boston firm with a long-standing relationship with BWH, the Hospital has a recognized history of building outstanding health care facilities for women. The CWN is no exception. "The building has been very well received," he points out. "We've gotten good feedback from patients about the quality of the environment. The Center for Women & Newborns offers something different and more sophisticated than what you might expect from most hospitals." The facility's immediate predecessor, in the basement of the main hospital building, was considerably lacking in ambiance, however.



Nursing stations at the CWN were designed more as functional areas for the staff than information desks for visitors and patients (below). Transaction counters were minimized in favor of screened areas where staff members can retreat to consult or focus on their work.

Tsoi/Kobus designed the CWN to make wayfinding more or less intuitive. From the reception area of the ambulatory suite (bottom) patients can view the entrances to the four major clinics. The layout assists with orientation and circulation.



"The previous place offered no support space, little storage and rooms that were way too small," recalls Kobus. "Besides being overcrowded, there were no windows and little access to natural light. The place was generally disappointing in appearance."

On the other hand, the less than desirable aesthetics never hampered operations. "The Hospital administrators were happy

Equipment lurking behind walls stands ready at a moment's notice

with the existing service being provided," Kobus continues. "The relatively compact space with two nursing pods made it easy for the staff to move around and communicate clearly. Operationally they didn't want to lose any of those advantages."

Market research studies undertaken by BWH prior to construction confirmed these assessments. According to Hanson, patients who were surveyed reflected some dissatisfaction with the appearance, but not the service rendered, in the Hospital's OB/GYN department. Interestingly, one negative response focused on technology. "We noted that a number of women were having the first baby with us, but not the second," she observes. "We specifically wanted to know why, and we heard back that they felt they didn't need the level of high-tech here." That single observation would have a profound impact on the ultimate design of the CWN.

Nevertheless, the Hospital administration took time to address several functional issues when developing the CWN building, located on the BWH campus between the existing inpatient tower and ambulatory services facilities. "The building's location between inpatient and outpatient services is symbolic," muses Kobus. "The trend in maternity is to limit postpartum length of stay to less than 24 hours, which technically classifies as an ambulatory visit." In fact, the CWN maintains its own ambulatory services dedicated to women's health issues on two staff and faculty practice floors.

Among the most important functional goals of the CWN was the specific attempt through space design to more actively manage labor and delivery for the convenience of both patients and hospital staff. "We worked under the theory that the process goes more smoothly with fewer complications if labor is properly diagnosed in the first place," explains Kobus. Studies by such organizations as the National Institutes of Health have indicated that across the country, child-bearing women are frequently admitted to hospitals too early in the labor stage, thus unnecessarily prolonging their stays.

According to Hanson, BWH spent two years looking at this problem before it became one of the first hospitals in Boston to pre-screen patients for active labor before admitting them. "The practice has allowed for greater traffic control in the LDR suite, and has been enthusiastically greeted by both patients and physicians as an added service," she notes.

Recognizing that birth is most often a celebratory occasion, the CWN's postpartum suite was designed to look more like a hotel than a hospital (right). Not only is it the first facility in Massachusetts with all private rooms in LDR and postpartum suites, but each room features a no-tech look that hides equipment behind artwork and emphasizes a warm, residential feel with plenty of natural light (below).

"In an effort to reduce the average length of stay in the labor beds, we created a space that would allow for appropriate triage," Kobus says. When a woman arrives at the CWN, she reports to triage, a group of small but comfortable private rooms located in the core of the fifth floor LDR suite. Tsoi/Kobus chose this optimal location to address patient convenience and comfort, because it provides women a direct and fairly private route from the lobby to triage via elevator.

In triage, a dedicated staff examines the woman and either admits her to the LDR suite or sends her home to rest, depending on her stage of labor. (The unit is also used as the intake point for scheduled Caesarean sections.) "Ideally no one is kept waiting more than two hours," indicates Kobus. The unit is also fully equipped to handle medical emergencies referred by BWH's emergency room. "Pregnant women who arrive at the emergency room with a medical problem are



be unmanageable due to the size and acuity of the service." Patients who are removed to dedicated operating rooms for C-sections are returned to the same room for recovery.

The Hospital was emphatic about providing comfort and dignity for the patients at all stages of this process, according to Hanson. This goal extended beyond the private patient room layout in both the LDR and postpartum suites, totaling 24 beds on a single floor and

event that emergency intervention is required. "The rooms are a smashing success," reports Hanson.

Increasing the attention paid to the personal needs—versus simply the medical needs—of new parents and families was a driving force behind the design development of CWN. "Regarding the newborn intensive care unit (NICU) in particular," says Kobus, "there was concern that the

In a time of reduced expectations, a doubling of the NICU space

often sent directly to labor and delivery because of their special condition," explains Kobus. "Previously there was no place to put such a patient except in a labor bed. Now she can be attended to in triage."

Once admitted, the mother will spend the duration of her labor, delivery and recovery in the same LDR room. "One of the goals was to move patients as few times as possible," notes Kobus. "The Hospital also looked at labor, delivery, recovery and postpartum in the same room, but concluded that it would

90 beds on three contiguous floors, respectively. "An atmosphere that emphasized a lack of technology was very important," explains Hanson. "This directive really challenged Rick Kobus and his staff. The rooms more resemble a patient's private bedroom."

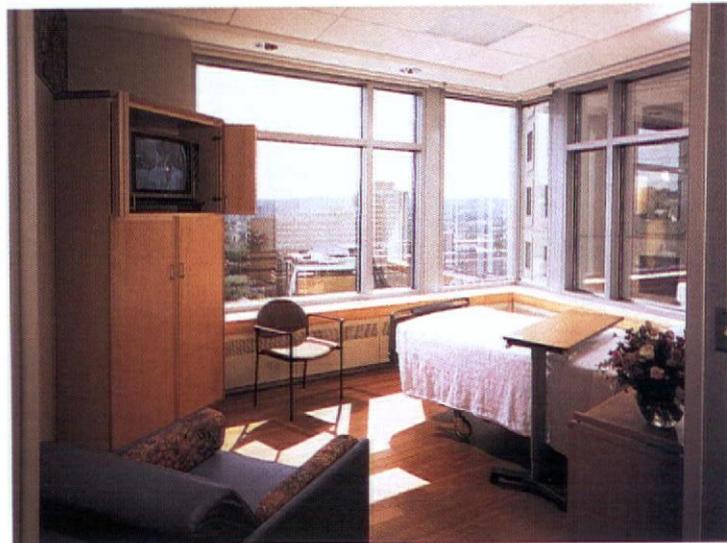
Not every health care facility can make this claim with such confidence. CWN patient rooms feature a headwall concealed behind a sliding wood panel in LDR and behind a picture in postpartum—anesthesia and fetal monitoring equipment hidden in mobile oak

carts, large wooden armoires for hanging clothing, lounge chairs for fathers wishing to remain with their partners around the clock, faux wood vinyl flooring, large windows to admit natural light, bathrooms with showers and cabinets for toiletry storage and enough room for staff to move easily about the patient or accommodate medical equipment in the

families weren't being adequately supported in the old space. The babies were well cared for, but there was a definite lack of support space for the families."

To address the situation in the new building, Tsoi/Kobus nearly doubled the square footage of the 46-bassinet NICU from 12,000 sq. ft. to 22,000 sq. ft. "We increased the per bed space in the nursery, the room for the equipment and added space for computers," Kobus observes. "But the largest increase was in family support space."

Larger nurseries provide more room for visiting parents of acute babies confined to incubators. The hospital also encourages the periodic release of less acute babies into their parents' care and provides quiet retreats such as a sunny and inviting rooftop solarium, an outdoor terrace and comfortable lounges, all within steps of the NICU nursery and medical professionals. Parents of babies ready to leave the hospital are invited to spend a night or two with their infants in rooms reserved for overnight stays to accustom them to caring for their children's special needs. The mix of spaces offers parents a good balance between personal time with their babies and temporary retreat from stressful situations—as well as emotional support gained through interactions with other families in similar circumstances.





Babies in the NICU receive some of the finest care in the country—and now so do their parents. To emphasize family support, the floor was designed to encourage interaction with staff and other families in similar circumstances (left). Comfortable lounges and private spaces let parents share time with their hospitalized infants or just be alone.

Throughout labor, delivery and recovery, a woman giving birth at CWN conveniently remains in one room on the fifth floor LDR suite (below). The deliberate lack of waiting and lounge areas on this floor reflects the Hospital's policy of discouraging large groups of family members from lingering in anticipation of the joyous event.

Staff needs for quiet space were also addressed with comfortable staff lounges and appropriately designed nursing stations. "Transaction counters were de-emphasized, so patients perceive the nursing station more as a quiet place for the staff," Hanson indicates. "The actual work areas are located behind screens, where doctors and nurses can gather for discussions or focus on work."

Needless to say, the functional shift at the nursing station should not suggest that the CWN staff is inaccessible. "The balance of the space was designed to be interactive so staff is readily accessible," adds Hanson. In NICU, for example, staff areas are directly adjacent to nurseries to encourage interaction between health care providers and families. In the post-

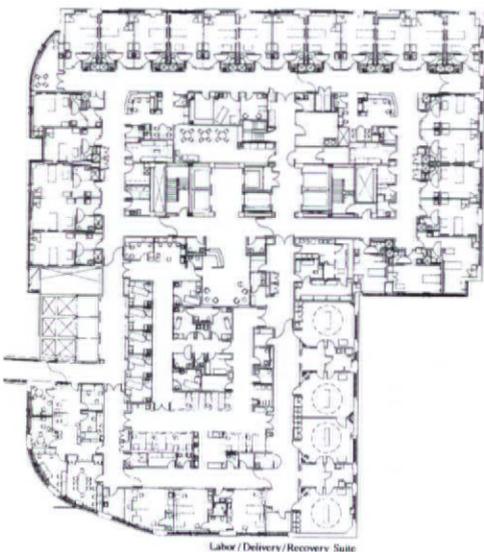
partum suite, the nursing function is one of instruction rather than sick care, as staff members teach new mothers how to feed, bathe, care for and protect their babies in the privacy of their own rooms or in spaces provided for group instruction.

In a fiercely competitive health care market like Boston, Tsoi/Kobus emphasizes to its clients the essential need to make any hospital stay as pleasant as possible for discriminating patients who have numerous choices. The situation holds especially true in maternity care, where more often than not the hospital visit is a celebratory event that will solidify the institution's reputation in a family's memory forever. "Brigham and Women's Hospital has done a very good job of holding on to this young market in Boston, despite a recent increase in competition," says Kobus. No doubt it has done so by offering parents—as well as their babies—a little extra tender loving care. ☺

Project Summary: Center for Women & Newborns at Brigham and Women's Hospital

Location: Boston, MA. **Total floor area:** 265,000 sq. ft. **No. of floors:** 10. **Average floor size:** 22,000 sq. ft. **No. of beds:** 24 labor/delivery/recovery, 90 post partum, 46 NICU bassinets. **Total staff size:** 400. **Cost/sq. ft.:** \$226. **Wallcoverings:** Tower, Virectex, Lamark, Schumacher, Carnegie. **Paint:** Benjamin Moore, Polomyx. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Masonry:** New England Stone. **Flooring:** Armstrong, Tarkett, Flexco. **Rubber base:** Johnsonite, Mercer. **Carpet:** Bentley, Lotus, Suncraft Mills, Atlas. **Carpet fiber:** Monsanto, DuPont.

Ceramic tile: American Olean. **Ceiling:** Armstrong. **Lighting:** Columbia, Zumtobel, Edison Price, Reggiani, Light Solutions East. **Doors:** Weyerhaeuser. **Door hardware:** Corbin Russwin. **Glass:** Viracon. **Curtainwall:** Harmon Contract, Bruce Wall Systems. **Window treatments:** Mecho Shade, Architec. **Cubicle curtain:** Deepa. **Railings:** Custom. **Grab bars:** Bobrick. **Patient room seating:** Brayton Health Designs, KI, Dotalier, ADD. **Patient room casegoods:** Blier Inc. **Patient beds:** Hill-Rom. **Patient overbed tables:** Hill-Rom. **Patient room lighting:** Edison Price, Skytron, Baldinger. **Lounge seating:** Neopolitan, Brayton, Davis. **Other seating:** Comforto. **Upholstery:** Architex, Sina Pearson, Donghia, Arc-Com, Carnegie, HBE. **Cafeteria/dining/conference tables:** Steelcase, Howe. **Coffee and side tables:** Brayton. **Files and shelving:** Meridian. **Woodworking and cabinetmaking:** Blier Inc. **Accessories:** Peter Pepper. **Elevators:** Dover Elevator Co. **HVAC:** VSM, Honeywell, Envirotec, Taco, Skidmore, Agitar. **Fire safety:** Potter-Roemar, Reliable, Grinnell. **Nursecall:** Dukane. **Plumbing fixtures:** Kohler, Chicago. **Client:** Brigham and Women's Hospital. **Architect/interior designer:** Tsoi Kobus & Associates Inc.; Jeanne Allen, Michael Bush, Jansen Chang, Mark Chase, William Foucher, Alan Fried, Christie Gamp, Susan Gonnella, Richard Kobus, John Martell, Richard Moon, Howard Moreno, David Radue, Raymond Soohoo, Dierdre Sullivan, Edward Talanian, Kathy Tonner, Robert Trumbour, Arturo Vasquez. **Construction manager:** William A. Berry & Son Inc. **Consulting architect:** Kaplan/McLaughlin/Diaz. **Structural engineer:** Weidinger Associates. **Mechanical/electrical engineer:** Bard Rao+Athanas Consulting Engineers. **Plumbing/fire protection engineer:** Robert W. Sullivan Inc. **Geotechnical engineer:** Haley & Aldrich Inc. **Environmental engineer:** HHM Associates. **Landscape architect:** John Copley & Associates. **Lighting consultant:** Johnson Schwinghammer. **Acoustical consultant:** Shen Milsom & Wilke. **Signage consultant:** Jon Roll & Associates. **Photographer:** Steve Rosenthal Photography.



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Discovery Zone

Though children go to Loma Linda University Children's Hospital, Loma Linda, Calif., for their medication, the environment designed by NBBJ is one they truly want to explore

By Holly L. Richmond

John W. Mace, physician-in-chief at Loma Linda University Children's Hospital, describes the five-story, 125,000-sq. ft. facility designed by NBBJ as a perfect blend of high-tech and high-touch. The high-tech elements include a neonatal intensive care unit (ICU), infant organ transplant unit, pediatric oncology and bone marrow transplant services. The high-touch components are memorably described by Mace in recalling an ordinary day on the job. "One afternoon as I walked by a patient's room, I noticed that his breathing tube looked uncomfortable, so I stopped, introduced myself to his parents and re-taped it—no big deal," he says. "But a few days later I received the most wonderful thank you note from them. This is what I mean by high-touch."

No matter how the touch is experienced, it's always present in Children's Hospital's mission to make man whole, uniting physical rehabilitation with spiritual well-being. Administrators are counting on the hospital's managed care system to make this goal a reality, and pride themselves on never turning a patient away. As Mace says, "Children can't help being sick, and they also can't control their family's financial situation."

Loma Linda University Children's Hospital is the outgrowth of a long-standing relationship between NBBJ and the Loma Linda Medical Center, the teaching hospital for Loma Linda University and flagship institution for Adventist Health Systems. Though NBBJ has developed several major additions to the Medical Center, Children's Hospital was one of the more challenging. Consolidating children's services in a larger, state-of-the-art location has facilitated department growth, established a prominent identity and reaffirmed the role of the hospital as a cornerstone for pediatric medical education and outstanding child care.

In relocating from the fifth floor of the main building to a site atop an existing proton-beam therapy facility called South Wing, Children's Hospital manages to be advanced yet straightforward in its structural design and technical components. Its distinction can be found in its interior details. Mace and hospital administrators wanted a facility designed expressly for children, rather than an adult-like space interspersed with child-like decoration. Children's Hospital has thus embraced "discovery" as its theme, acknowledging that children are naturally curious even in a hospi-

tal, and encouraging them to explore and learn. Rysia Suchecka, AIA, partner in charge of interior design for NBBJ, says, "The design comes with attitude, transforming the hospital from a place of sickness to one of discovery. It tells children that they can be the same in the hospital as they are outside."

While it is important to address children's emotional needs, they also have specific physical requirements that have shaped the hospital's five-story layout, so that each level of South Wing is progressively geared from bottom to top toward acute care. The first floor reception area and lobby, for instance, are busy public spaces that are heavily trafficked by staff and visitors, yet still create a vivid impression—or imprint—of their own. Sets of animal tracks executed in floor tiles make it clear that a variety of creatures felt comfortable enough to call Loma Linda Children's Hospital home, den or nest.

A second floor balcony (opposite) at Loma Linda University Children's Hospital serves as a playroom for outpatients and their siblings as NBBJ incorporates appropriate scale, tactility and color into each interior element children use. Drenched in natural light, the main entrance lobby (below) sets a welcoming stage for the Hospital's warm, team approach to treatment. Barrel vaulted ceilings complement two teardrop-shaped aquaria that flank the entry door—a hint of the curious creatures within awaiting discovery.





The footprints lead children to wall-mounted animal sculptures tucked behind "peek-a-boo" columns, or kids can make their own tracks to two tear-drop shaped aquaria where iridescent tropical fish swim. Playful light fixtures, skewed ceiling grids and patients' artwork help children and their

es, patients and families to facilitate the healing process most productively."

Team formation begins the moment a family arrives. An office staffed with volunteers welcomes parents with questions regarding such issues as transportation, housing and social services, and amenities including a laundry room, gift shop, shower facility, television lounge and chapel with a stained-glass window of Noah's Ark are equally useful. Some administrative and physicians' offices are located on the first floor, but the majority are in the main building, which is easily reached through a connecting corridor/atrium space. A conference room is available for private consultations or special occasions like birthday parties.

The second floor houses clinical services for outpatients, including a pre-anesthetic testing area, radiology department, and 12-bed area where patients recover from outpatient procedures, or where a child that does not need to be admitted, perhaps suffering from dehydration or asthma, can receive treatment and recover in the presence of a parent. A large waiting room and playroom, one per floor, continues the theme of discovery and is designed as much for siblings as for patients. Because children are encouraged to explore, the facility also anticipates the need for safety. Edges are softened, much of the floor is carpeted, and adult work areas are located at the core or outside the patient areas.

Upstairs, the third floor currently exists as a shell with plans to add inpatient and outpatient services. The fourth and fifth floors are designated as inpatient areas and consist of critical care departments, including pediatric oncology and heart transplant units. (All one-bed, two-bed and isolation rooms, 33 beds per floor, are classified as ICUs.) In addition, areas on each floor are reserved for children with suppressed immune systems, such as bone marrow transplant patients.

"We wanted to arrange the inpatient floors in a manner that acknowledges acute care by placing nurses in close proximity to the patients," says John Pangrazio, NBBJ's partner-in-charge. "It makes a child feel safe when she can see where her caregiver is." Appropriately, glass walls divide the floors into four quadrants, each with eight beds. These modules are clustered around their own nursing station instead of all being monitored by a central station, providing a direct sight line between patient and nurse. Each of the headwalls of the 66 beds is within a few feet of a nursing station and is outfitted with necessary technical services.

A unique design element on the inpatient floors is the use of floor-to-ceiling glass windows and doors rather than solid ones that obstruct a caregiver's view into patients' rooms. NBBJ constructed several mock-ups of the floors to test this concept as well as plastic laminate walls where patients can display personal belongings, paint colors and floor patterns, allowing the Hospital to see how

Footprints lead children behind "peek-a-boo" columns

families feel relaxed. Dr. David Moorhead, Loma Linda's CEO and medical director, believes such informal aspects of Children's Hospital figure in its success. "We realize that when a child is sick the family is sick," he reasons, "so we approach the treatment plan as a team, incorporating doctors, nurs-



Both the main lobby seating area (opposite, top) and the outpatient waiting area on the second floor (opposite, bottom) of Loma Linda University Children's Hospital are comfortably furnished for adult and pint-sized visitors. Reception desks and private office areas, staffed either by volunteers or hospital administrative personnel, are accessible to families around the clock.

While always enabling a child to see a caregiver, the large windows that stand in place of opaque walls also afford nurses unobstructed views into ICU patient rooms (below, left) on the fourth and fifth floors. Playful light fixtures and jewel-toned metal room dividers add to tasty meals in the 100-seat cafeteria (below, right) which faces the west courtyard on the first floor.

each element works with others. "All colors are complementary and create a 'unit feeling,'" says Suchecka, "but tile patterns and wall graphics differ between quadrants and serve as a way-finding device for patients to recognize their room."

Careful detailing and creative signage, mostly illustrated with animals, are present throughout the facility. Mace and his fellow physicians believe that a child becomes more comfortable upon seeing a familiar face—perhaps a monkey's grin at the entrance to the X-ray area. For NBBJ, this concept meshes perfectly with the discovery theme. "It's definitely a child-sensitive design," remarks Pangrazio. "We thought it out for children's use. We didn't just say, 'Let's put a cartoon theme on the fourth floor.' Our design engrosses them."

Patients are not the only ones touched by Children's Hospital's design and exemplary services. Both the client and NBBJ realized that the staff's comfort is critical to a well-

Furthermore, visiting families, staff, and community members are making donations to a wish-book fund that includes completed artwork as well as works in progress by local artisans that are consistent with the interior theme. Patients don't have to wait for anything, of course. Always present is superb pediatric medical care with a Noah's Ark-like entourage that stands ready to help them discover the shores of health and happiness at Children's Hospital. ☺

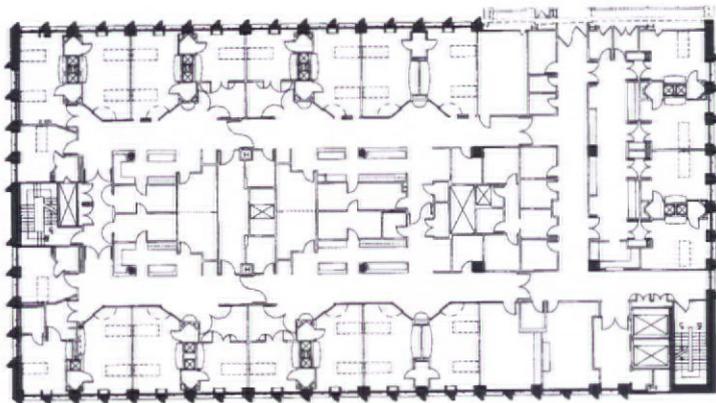
Project Summary: Loma Linda University Children's Hospital

Location: Loma Linda, CA. **Total floor area:** 125,000 sq. ft. **No. of floors:** 5. **Average floor size:** 25,000 sq. ft. **Number of beds:** 66. **Total staff size:** 1,252. **Cost/sq. ft.:** \$137. **Wallcovering:** DesignTex, Miploam, Carnegie, Lanark. **Paint:** Dunn-Edwards, Duroplex. **Laminate:** WilsonArt, Laminart. **Dry wall:** Gold Bond. **Vinyl flooring:** Azrock, Arm-



run hospital, so each floor is also outfitted with a break room. "We paid close attention to the staff rooms," notes Suchecka. "It's not just leftover space with leftover furniture. They all have windows, carpeting, and amenities necessary for a bit of relaxation."

strong. **Ceramic tile flooring:** Villeroy & Boch. **Carpet/carpet tile:** Prince Street Technologies, Bentley, Milliken. **Carpet fiber:** DuPont. **Ceiling:** Armstrong, Kalwall. **Lighting:** Zumtobel, Lightolier. **Doors:** WilsonArt. **Door hardware:** Sargent. **Glass and window frames:** Kawneer. **Window treatment:** Levolor. **Patient room seating:** Brayton, Peter Pepper. **Patient room casegoods:** Modular Casework Inc. **Patient room beds:** Hill-Rom. **Patient overbed tables:** Hill-Rom. **Architectural woodworking and cabinetmaking:** Modular Casework Inc. **Elevators:** Otis. **HVAC:** Pace. **Fire safety:** Simplex. **Building management system:** Johnson. **Plumbing fixtures:** Kohler, Chicago, Just. **Client:** Loma Linda University Medical Center. **Architect:** NBBJ. **Structural engineer:** Skilling Ward Magnusson & Barkshire. **Mechanical engineer:** Notkin Engineering. **Electrical engineer:** Sparling. **General contractor:** McCarthy. **Lighting designer:** Sparling. **Acoustician:** Towne Richards & Chauciere. **Furniture dealer:** Eastman. **Photographer:** Hewitt/Garrison Photography.



Giving at the Office

What the landlord contributes for a new tenant build-out is perhaps the most important part of a lease—if the architect or interior designer can draft a good work letter for his client

By Jeffrey J. Gertler

Sooner or later an architect or interior designer will hear a client ask these fateful words: How will the new office function, what will it look like and what will it cost? The landlord contribution for construction of a new tenant build-out is perhaps the most influential component of the landlord/tenant lease agreement in determining the answers. Excluding rent, no other portion will influence the physical work environment quite as significantly.

In examining any of the four most common mechanisms by which money is made available to pay for construction, most tenants have difficulty equating the landlord dollar contribution to a quantity and quality of construction. Will it satisfy their needs? Though the real estate broker is the most knowledgeable professional agent negotiating the tenant's lease, this individual may not be sufficiently familiar with the construction process to have the answer either.

Here—at the early stages of space selection and analysis—is where an architect or interior designer can be very helpful, first to develop a program that describes the tenant's needs and achievable goals within a range of construction costs, and second, to determine current and future square footage requirements. Knowing the tenant's needs, required square footage and estimated costs, the real estate agent can confidently conduct a search for new space, and more effectively negotiate lease requirements.

Since the landlord contribution assumes the tenant's need to construct new office space, the money is actually a portion of the rent, amortized over the duration of the lease, to repay the owner for lending the money required for construction. The term *landlord contribution* refers to the value of construction "contributed" by the landlord to build the tenant's new office. The actual money lent is driven by market conditions, terms of the lease, financial positions of tenant and landlord, existing conditions in the space and how much the landlord wants the tenant in his building.

Market conditions in particular exert great influence. Landlords must contribute proportionately higher amounts to attract tenants in a buyer's market than they have to in a seller's market—in which they may offer nothing at all. Additionally, the cost of money to the

landlord may fluctuate unfavorably over the duration of the lease.

The landlord contribution is described in either the body of the lease or as a separate addendum called the *work letter*. The work letter, whose contents and implications are frequently being merged into the body of today's leases, also describes existing physical conditions of the space and requirements for construction in a building—factors that can significantly help or hinder the construction process and affect project schedule and cost. The most common ways a landlord contributes towards the build-out are considered here.

Dollar allowance per square foot: Watch that loss factor!

This is a straightforward arrangement in which the landlord contributes a dollar amount per rentable square foot towards the construction. Based on current New York prices, a standard base building build-out typically costs between \$30-55/sq. ft., with higher-end installations running from the low \$50s/sq. ft. to \$100/sq. ft. and higher. Special mechanical and electrical demands, finish materials and a variety of other items can drive the costs up.

What if the value of the work letter does not satisfy all of a tenant's needs? Landlords may provide additional construction money under the right circumstances. Conversely, since rent is tied to money contributed by the landlord, some landlords attract prospective tenants by offering very low work letters, \$10-20/sq. ft.—and keeping the monthly rent low. How a tenant copes with a shortfall in construction funding depends on the amount of work to be done, cash readily available and desired rent.

Complicating comparisons of building owner contributions is the difference in *loss factor* between buildings. The loss factor is the difference between gross or rentable square footage and net or usable square footage, and the amount can be considerable. A comparison of dollar per square foot contributions, which are based upon gross square footage, should actually focus on the amounts of money actually spent per net square foot.

Lump sum contribution: Easy to grasp but less generous?

Lump sum contribution is also straightforward. The landlord contributes a lump sum

dollar amount towards the construction, which ideally pays for the new office. It is often derived from a dollars per square foot amount, since this determination is more comparable to the value of construction, even though the tenant will need to carefully examine the contribution based on gross or net square footage. It can also be tied to the work estimated on a preliminary design drawing, so that it is based on something tangible.

More often, the value of a square foot-based work letter is greater than that of a lump sum contribution. In negotiating a square foot contribution, there is inherently more involvement and discussion by the landlord and real estate broker about specific needs and comparable spaces. Lump sum contributions tend to relate less to actual construction and more to a pure dollar amount, addressing only one of many aspects in a lease.

Contribution based on drawings: An offer you may not want to refuse?

If the building owner has a construction company or access to one, he may offer to build out the space based on drawings generated by an architect who works for either the tenant or the landlord. These preliminary design drawings, which cover spaces, sizes, and adjacencies, are developed as part of a space program to satisfy the tenant's needs. A cost estimate for the build-out can be estimated from the drawings, although final construction drawings will be required later.

Obviously, a building owner's in-house contractor will do the work as an additional profit center. However, both architect and client should keep in mind that he has the greatest control of scheduling, working conditions and knowledge of mechanical systems in the building. In fact, there are good building owners with sound experience and connections who may offer the prospective tenant a competitive build-out as an inducement to lease—an opportunity that should be seriously considered.

Quantity of materials and labor: Not so easily measured

Whether or not provisions in the work letter adequately fulfill the tenant's construction needs is probably the most difficult to deter-



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mine using this method. Fortunately, landlord contribution by quantity of materials and labor is also the one least used. In this scenario, the landlord stipulates a specific amount of installed construction materials on a square foot basis, sometimes simultaneously tying into a preliminary design drawing.

Are there enough materials and are they of adequate quality? Consider what quality means in a standard specification such as "new gypsum board on metal stud walls." When specifying interior walls, architects prefer 5/8-in.-thick gypsum board over 1/2-in., 3-1/2-in.-wide metal studs over 2-1/2-in., and studs spaced 16 in. on center versus 24 in. Walls surrounding conference rooms, executive offices and other enclosures requiring sound privacy should go to the underside of the ceiling slab, and have sound insulation material between the studs. If specific performance requirements are not addressed, what might be considered a "standard" installation is often inadequate.

Quantity allowances have their own considerations. For example, if the work letter grants the tenant a specific linear amount of partitions, doors and electrical outlets per square foot, the amounts are relevant only if a space program has been completed and the extent of rooms requiring full height walls and electrical needs has been determined. Otherwise, the agreement could be shy on the amount of walls, and hence on doors, outlets, lighting and other materials as well.

Average or building standard minimums generally do not account for ancillary support rooms such as projection rooms, storage rooms and dark rooms, and thus fall short of many specific tenant needs. Special electrical requirements including dedicated outlets for equipment, dimmer switches for conference lighting or additional power required for after hours cooling of computer equipment rooms are often overlooked. Unanticipated examples like these can leave a tenant susceptible to additional construction costs.

In general, only construction-savvy building owners offer this type of contribution. As few businesses have "average" needs, it may not be adequate. Unless a preliminary program and plans are developed early in the process, it is impossible for a business to accurately anticipate specific needs. In newly constructed office buildings, an owner may purchase and stockpile large quantities of building materials up to two years in advance to offer a competitively higher value to a work letter.

Other considerations: What else matters besides money?

Many items besides the monetary contribution influence the overall project cost, schedule and move-in date. Potentially significant ones can be grouped into two categories. The first pertains to the ensuing physical condition of the space and building, while the second includes the building's operations and conditions for work. While not all items are negotiable, they should at least be antic-

ipated and included in project planning so opportunities are not missed and construction extras are avoided.

Existing physical conditions: The critical jumping off point for new work

Whatever is or is not physically in place in the existing space is the jumping off point for new construction. Obviously, the more complete the space is when delivered, the less work will be required to build it. A greater percentage of the construction budget can go towards the build-out and less towards the upgrade of the building.

- Existing conditions. A building's age, history of renovation and maintenance records are key to understanding and evaluating its present physical condition. Unless a space is selected to purposely re-use the prior

Most tenants have difficulty equating landlord contribution with actual construction—and so do most real estate brokers

tenant's installation, the premises should be demolished and delivered free of extraneous electrical conduit and wire, unnecessary ductwork, finishes and the like. Older or badly maintained buildings can require extensive remedial work. Recently renovated buildings may have more sophisticated mechanical and electrical systems, high speed elevators, and good, tight windows.

- Landlord upgrade. A fine line separates a building upgrade from a lease improvement. To what extent premises are upgraded prior to a tenant taking possession must be negotiated by real estate agent and landlord. A rule of thumb is that the landlord performs work that upgrades the

building on a long-term basis, such as new windows, handicap accessible (Americans with Disabilities Act or ADA-compliant) bathrooms and central HVAC equipment, while the tenant performs work that upgrades the space that is specific for his or her office needs, such as sprinkler and HVAC ductwork distribution.

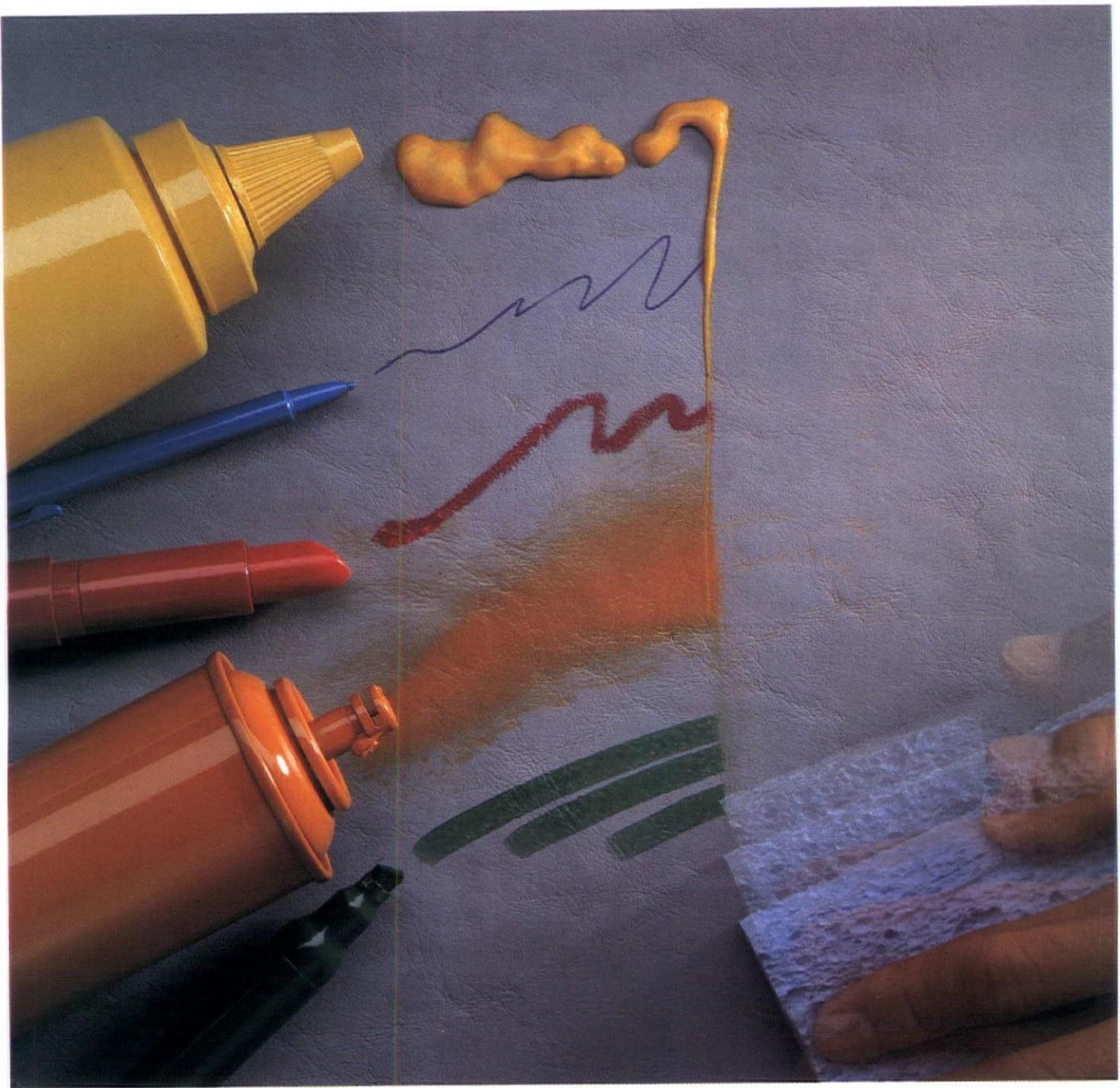
- Mechanical, electrical, plumbing and sprinkler services. It is common for a tenant to require more chilled air, electrical power and sprinkler coverage than a landlord provides as standard. An example of a special need, for example, may include supplemental chilled air for a computer room at off hours. Special needs should be analyzed early to determine if a given building can accommodate them at a reasonable cost—otherwise the tenant can expect high installation and/or operational costs, or look for another building.
- Delivery of space to tenant. The significance of this term is in the duration of free rent and the commencement of rent, both of which are negotiated in the lease. The number of free months of rent is intended partly to give a tenant time to build-out a space. The commencement of free rent may start anywhere between the signing of the lease and the delivery of the space to the tenant. However, if the building owner's tenant improvement work remains outstanding and/or his workmen remain on the premises, it can put the tenant's contractor at a disadvantage—and call for altering the construction schedule, delaying the move-in, and possibly causing construction extras.
- Asbestos removal. The landlord generally assumes responsibility for the existing conditions of the building. Removal of asbestos is to his long term benefit. A lease provision assigning responsibility for removal is a good idea.
- Compliance with handicap codes. It is also in the landlord's long-term benefit to make alterations to the building to comply with local handicap laws or the ADA.

Constructing a viable lease and work letter that accommodate a tenant's long term needs is a demanding task. Miracles alone cannot make things work. A real estate agent, architect and/or interior designer must jointly guide a tenant to the right space while avoiding the potential pitfalls of real estate and construction.

A word to the wise: Be prepared. Anticipate, discuss and resolve issues early and ensure they are in the lease or work letter to avoid unwelcome surprises later. As the poet Robert Frost once lamented, "Good fences make good neighbors."

Does anyone care to guess what good work letters can do for architects, interior designers, clients, contractors and suppliers? ☞

Jeffrey J. Gertler, AIA is a principal in the New York firm of Gertler and Wentz Architects.



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Taking the Cloth

How contract textiles in the 1990s are changing commercial and institutional interiors is dramatically portrayed in a recent industry roundtable

By the Editors of Contract Design

If the world of contract textiles behaves like one of the liveliest 6,000-year-olds in the design universe, it should come as no surprise to the industry, its suppliers or customers. The late 20th century has witnessed a brilliant period of design and innovation for contract textiles. To assess how the field has evolved, *Contract Design* gathered many of the industry's leaders in New York for a discussion this spring that was generously sponsored by DuPont Teflon® fabric treatment.

Today's textiles thrive in many interiors where their fiber content, construction, pattern, color, texture and treatment are enhancing the utility, comfort and visual delight of the occupants as never before. Far from being the frail descendants of Cartwright's water-powered loom of 1785, modern contract textiles are often robust offspring that issue from a computerized loom to challenge our notions of what a textile should be and how it should perform. In many instances, it is recruiting potent allies for its development from science and technology while maintaining strong aesthetic ties to its ancient roots in handcraft.

Who is driving the demand for textiles? How are new textiles being developed? What role do fiber content, chemistry and special treatments play? How are design and construction responding to users' needs? These and other issues were put before some of the most influential individuals shaping the design and marketing of contract textiles in the 1990s.

Marketing contract textiles based on a startling premise

What is driving the unprecedented demand for contract textiles? For Hazel Siegel of the Textus Group, no single answer was forthcoming. "There are as many markets for contract textiles as there are needs," Siegel noted. "Each has its own dynamics of style, color, construction and price point." The fact that offices, hospitals, restaurants, hotels, schools and airports are increasingly insisting that their tex-

tiles perform well, look appropriate and cost no more than necessary indicates to her why the textile industry is determined to solve each user's problems individually.

Is this attitude more than a passing fad? "We're seeing a paradigm shift based on knowing how clients really use our products," asserted Mary Holt of Arc-Com. "Textiles are now being developed so that everything about them works together in a cohesive, user-friendly way." Kristie Strasen of

Strasen-Frost Associates added, "Clients' expectations have been raised dramatically beyond piece-dyed nylons because of what the industry has done. Now they turn to us for beautiful fabrics that must perform."

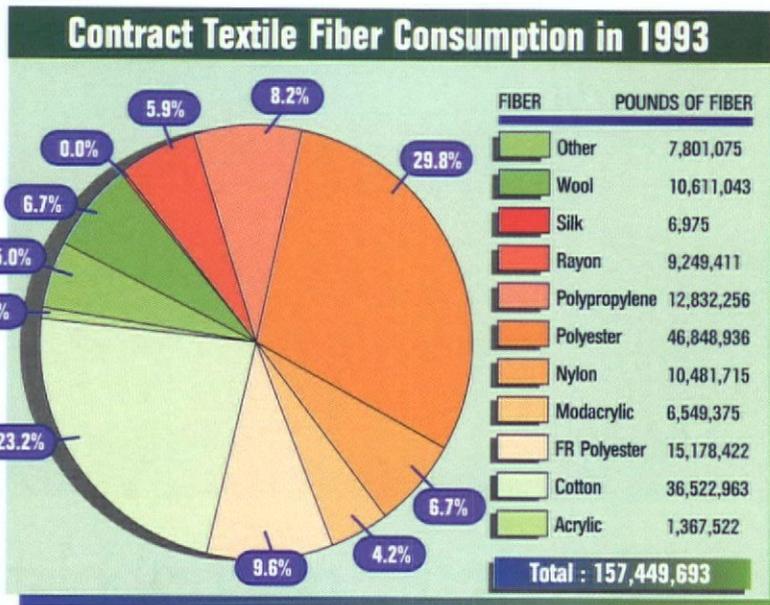
Yet Mary-Jean Eastman, AIA, of Perkins Eastman Architects reminded industry members that the requirement for fabric to resolve basic design problems continues to this day. "The average office or institutional interior still employs fabric as an opportunity to introduce color, pattern and texture," she pointed out. "A designer still has to take the space, see in it what is not there and use it as never before if the result is to be a true people's environment."

Clients have been changing perceptions about themselves and their environments, of course, to pave the way for many new textiles. Fortunately, various businesses and institutions are beginning to realize that interior design can profoundly influence human behavior, and are exploiting this insight through architects and interior designers. Enlightened clients are hardly universal even now, however. "I still remember how scared I was to suggest patterned upholstery for furniture system panels," admitted Wendy Hall of Brennan Beer Gorman Monk/Interiors. "Corporations have become a lot more adventurous since then. Hospitals are also becoming easier places to introduce better fabrics. With their new focus on patients, they're paying more attention than ever to surfaces."

Textile technology that unleashes creativity—at a price

Textile technology that unleashes creativity—at a price

Not surprisingly, the question of who or what comes first—textile designers who call for new technological inventions to realize their most innovative concepts or state-of-the-art technologies that inspire textile designers to extend the boundaries of contract textiles—appeared irrelevant to textile



As statistics on fiber consumption in contract textiles (above) show, the nation makes use of a wide range of materials to weave fabrics for its commercial and institutional interiors. The contrast between textiles and carpet is striking. Whereas nylon dominates carpet as a face fiber, it has an important but far from dominant role to play in contract textiles, where both natural and synthetic fibers are still exploited for their very different properties. Source: Keyser Ciprus, New Haven, Conn., courtesy of DuPont.

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industry leaders. Everyone agreed that each side stimulates the other with plenty of help from fiber producers, mills and users. The fact is today's computerized looms, desktop computers and computer-driven information systems give designers almost endless opportunities to express their creativity. "It was totally revolutionary when computerized looms first appeared and we went from two colors to six or eight," recalled Siegel of Textus Group. "Now, computers and modems are giving us the ultimate flexibility to design textiles when, where and how we want."

Tangible limits to creativity persist, to be sure. For example, the contract textile industry is acutely aware that architects and interior designers are seldom satisfied with standard textile patterns, colors or finishes when the possibility of creating a custom design exists. "Many textile houses tell us they'll do custom designs for us until we fall short of the yardage requirements of hotels," commented Susan DiMotta, ASID, of Perkins Eastman Architects.

"It's a question of time and money," retorted Arthur Sager of ES. Contract. "How much do you have? Collections are an excellent starting point for custom ideas." Sager's opinion was balanced by that of Mary Murphy of Maharam, who likened ideas for custom designs to harbingers of future products. "We're here to solve problems," Murphy concluded. "To do it successfully, we must learn to listen better."

While allowing that architects and interior designers need more information about custom work, Kathlyn Shanley of Brunswick & Fils observed that collections actually represent a careful consideration of clients' concerns for durability, budget and aesthetics. "Collections are indispensable stepping stones to interiors that may include custom work," she maintained.

Susan Lyons of DesignTex concurred. "We're an industry that has matured in the best sense of the word," she said. "We're smarter now—crabby baby boomers who want what we want—about addressing the needs that exist. We produce everything, from cubicle curtains to much more, knowing how much our customers' needs are stratified, specific and demanding."

Are there other dark spots blighting the current aura of microelectronic bliss? Despite such remarkable efforts as the technical standards for contract textiles established by the Association for Contract Textiles (ACT), the flow of technical information is not always adequate to the task, neither for the textile designer attempting to break long-standing rules, nor the architect or interior designer hoping to find or custom design the "right" textile. Nevertheless, the textile industry is regarded as the ultimate authority on its own products.

"If textile manufacturers and designers are targeting products for 'specialized needs,' it is the responsibility of the manufacturer to become knowledgeable regarding code requirements mandated by governing agencies in such areas as health care, schools or hotels," commented DiMotta of Perkins Eastman. "We designers are liable if codes are not adhered to. Therefore, the manufacturers marketing products for specialized market sectors should make sure their products meet the code requirements."

Fresh challenges will undoubtedly keep testing the textile industry—at times with its active encouragement. Laura Guido-Clark and Beverly Thome of Thome/Guido-Clark maintained, "We're always looking to create what isn't already there. Market needs, new fibers, interesting yarn combinations and weave structures and refreshing new looks motivate us to develop new

price point will meet his needs? I'd much rather target my markets than hit them broadside." In any event, Deborah Steel of Knoll urged her colleagues to separate users' wants from their needs. "Do we really know how to define the concept of greenness?" she wondered. "It's not necessarily what the public thinks."

Despite any shortcomings, architects and interior designers praise the formidable strides made by the textile industry to serve their clients' needs. "You've really risen to the challenge in health care," Eastman told the assembled industry leaders. "Your textiles keep getting more versatile and less costly. They're great products!"

Product development today: Contract textiles as art for whose sake?

Given the growing number of contract textiles sources available in the U.S., many textile houses have differentiated themselves so architects, interior designers and clients can easily identify them for appropriate assignments. The need to stand out—typically as providers of broad, comprehensive lines, niches with special products or champions of advanced technology—has strongly guided product development. For whom a new contract textile is intended is a question of economic survival as much as technical possibility or aesthetic vision.

"Textile designers like to see their products as timeless," Siegel felt. "Actually, our products have life cycles that range from five to 10 or 12 years. The closer we get to our targets in the market, the longer the cycle. Each

textile company has a stylistic niche that we hope will draw the design community."

Product development follows some time-honored ways even now. As Jack Lenor Larsen of Jack Lenor Larsen Inc. observed, "Our product development techniques are not so new. Products made 10 or 20 years ago, such as a 'dull' but fine mohair, would do very well in today's market. I see a return to design-driven products—as opposed to the generation of market-driven products that practically marketed textiles into the ground."

Far from being discouraged by special needs for contract textiles, Larsen welcomed them. "We're seeing whole new markets emerge, like retirement living," he pointed out. "This is a vibrant health care market that is not all poor and quite unlike acute care. It will create a situation in which fine fabrics, even fragile ones, are quite possible. People will want their last decades to be pretty good—certainly not a rehearsal for anything else—and they'll see cheap furnishings won't save them much."

Echoing Larsen's sentiments, Mark Pollack of Pollack & Associates defended the



Designers on design: Fabric designer Laura Guido-Clark of Thome/Guido-Clark counts a Jack Lenor Larsen fabric named *The Triad* (above), designed by Michael Koch, among her favorites. "It is a very beautiful combination of chenille and a lustrous yarn," says Guido-Clark. "The fabric has an Old World, hand-stitched quality, and is organically geometric."

products." Brunswick & Fils' Shanley felt that health care's needs will expand dramatically as the population ages and demand for health care textiles is swept along, giving rise to more specialized products. "We'll have to be aware of the requirements of the health care industry as it changes," she suggested. "The elderly will have a huge impact on design."

Specialized products should flourish in contract textiles much as they do in other fields. "It's risky developing universal textiles," reasoned Douglas Hall of Deepa Textiles. "Who is the client, and what combination of fiber content, construction and

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role of design in product development. "You're pressed on all sides today to make sure every detail is right," he said. "It's hard to synthesize all your influences in a new textile. It's particularly important not to lose sight of the design itself."

Design influences do seem to come from many directions. Arc-Com's Holt singled out the people who help textile designers in the early stages for citation. "Starting from scratch is very exciting," she admitted. "Our concepts for new textiles often begin when fiber companies create new yarns or the mills show us something wonderful they're working on. When we all get together as a design team, we get truly outstanding results."

By contrast, borrowing good ideas from other industries to adapt to contract textiles remains a different kind of project. Randy Taylor of Douglas Textiles indicated that what he first perceived as an obvious opportunity to transfer technology flared into a tense standoff over product liability. "I took up the cause of adapting an excellent waterproofing process for luggage to upholstery fabric," he recounts. "No matter how I explained what I wanted to do, the fabric finishers refused to cooperate with me until I told them I was actually working on luggage."

Product testing and standards that many designers still don't understand

Although the technical standards for contract textiles issued by ACT in 1993 have helped dissipate much of the confusion surrounding such key tests of adequacy as fire retardancy, colorfastness to wet and dry crocking, colorfastness to light, abrasion, pilling, breaking and seam slippage, there is abundant anecdotal evidence that architects and interior designers still don't know enough about the products they buy. Satisfying the needs of a particular class of occupancy and a specific type of application continues to send many into panic. To quote Eastman, "Would you please make it easier for us?"

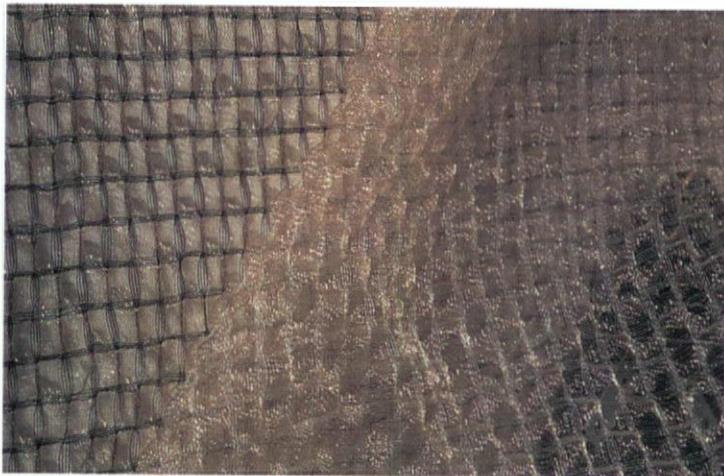
Even textile industry leaders conceded that a knowledge gap still exists for many customers between laboratory conditions and real life. "Standards are a double-edged sword," E.S. Contract's Sager declared. "Customers see them and assume they set minimum conditions. The next thing we know, they want to raise them higher and higher, without any idea where to stop."

Architects and interior designers have not made matters any easier by attempting to resolve their aesthetic problems simultaneously or ahead of technical ones. Sarah Comeau of Gensler and Associates/Architects described her colleagues' painstaking searches for contract textiles that work

perfectly with their interior design schemes. "Our designers do care a lot about the physical attributes of textiles, but they're very design driven," she affirmed. "Textiles give them the occasion to do something special before they return to doing what they have to do. We all know how plain the carpet and walls in today's corporate offices are."

Imperfect as they may be, standards like ACT's are a step in the right direction. Hall of Brennan Beer Gorman Monk revealed that she depends on them for hotel work in Southeast Asia. "I can't rely on local standards," she explained, "when they're nonexistent."

The recent drop in the U.S. dollar has actually complicated the picture in a beneficial way. "Developing new textiles in Amer-



Independent textile designer Suzanne Tick is partial to Cumulus (above right, shown with Nimbus), a Jack Lenor Larsen fabric. "This extraordinary fabric to me represents a unique quality," she observes. "An organic look is woven from a man-made fiber. This creation is both high-tech and elegant...a beautiful balance."

ica is very affordable now, and many textile mills are taking advantage," Lyons of DesignTex said. "They're re-examining their methods and becoming a lot more responsive." Her enthusiasm was shared by Suzanne Tick, an independent textile designer. "I see vendors wanting to turn themselves around," Tick reported. "They're trying to get into more sophisticated operations, and they could well succeed."

Perhaps the most encouraging words on U.S. standards came from Larsen of Jack Lenor Larsen. "We have much to learn about textiles, not only from overseas, but from U.S. design talent as well," he insisted. "Design has been one of our most successful exports in recent years. As our architects and interior designers go overseas, our products go with them."

Fibers and treatments in search of a fickle but demanding public

Both the quantity and quality of fiber used in contract textiles continue to reflect the ever advancing state of textile art—coupled with the idiosyncrasy of popular taste. Textile industry leaders found this dichotomy intriguing and even reassuring. "We've been producing lots of 100% wool textiles lately," said Susan Sullivan of Pollack & Associates. "They're selling very well."

Another approach is to employ existing fibers—with a twist. "You can take the same fibers you've been using for 30 years but learn new ways to spin them into finished products," Siegel offered. "Spinning ugly fibers into worsteds can get you effects you couldn't afford otherwise. The trick is to get them to perform as they never have, to make them genuinely different." Tick also volunteered that "combining different fibers in unconventional blends" could yield unprecedented looks and performance.

Treatments such as DuPont Teflon® are certainly appreciated by the industry for the new capabilities they bring to textiles. "We all eat at McDonalds," noted Taylor of Douglas Textiles. "Which of us doesn't like the fact that a fabric protector gives us 10 seconds of protection instead of 10 minutes of clean-up? And the hand remains good!"

Euphoria aside, the convergence of sophisticated fiber chemistry and fabric treatment in contract textile production is forcing the industry to study the fine print. Health care institutions, for example, want textiles with properties that can result in toxic residues. Fire retardant standards likewise fail to consider toxicity. Sounding the alarm, Strasen declared, "Nothing in the way of fiber chemistry or fabric treatment absolves us of the ultimate responsibility for getting textile specifications right."

The discussion ended with speculation about the contract textiles of the future. Mary Holt envisioned "smart fabrics" that change their properties to suit their environments. Jack Lenor Larsen hoped for alternatives to the way the industry solves technical problems. ("We see our problems as walls to get over," he said. "Why not get around them?") With the nation's nutritional obsessions much in mind, Kristie Strasen asked industry leaders to look at the fibers, constructions, textures and colors they currently use with a fresh eye. "It's okay to eat butter again," she noted. "So think what we can do with all the new and old natural and synthetic materials we have right now!"

In fact, a future wrapped in polyester but lined in mohair doesn't sound so far fetched after all. ☺

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- Winners will be published in *Contract Design* magazine's issue focusing on healthcare design.
- Winners will be notified by Sept. 1, 1995.



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RULES FOR ENTRY

- Must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract Design* magazine.
- Submittals must be built and in use by June 1, 1995.
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- Must include professional-quality photographs, drawings, and/or renderings that do not extend more than 1/4" from the face of the board.
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That Healthy Glow

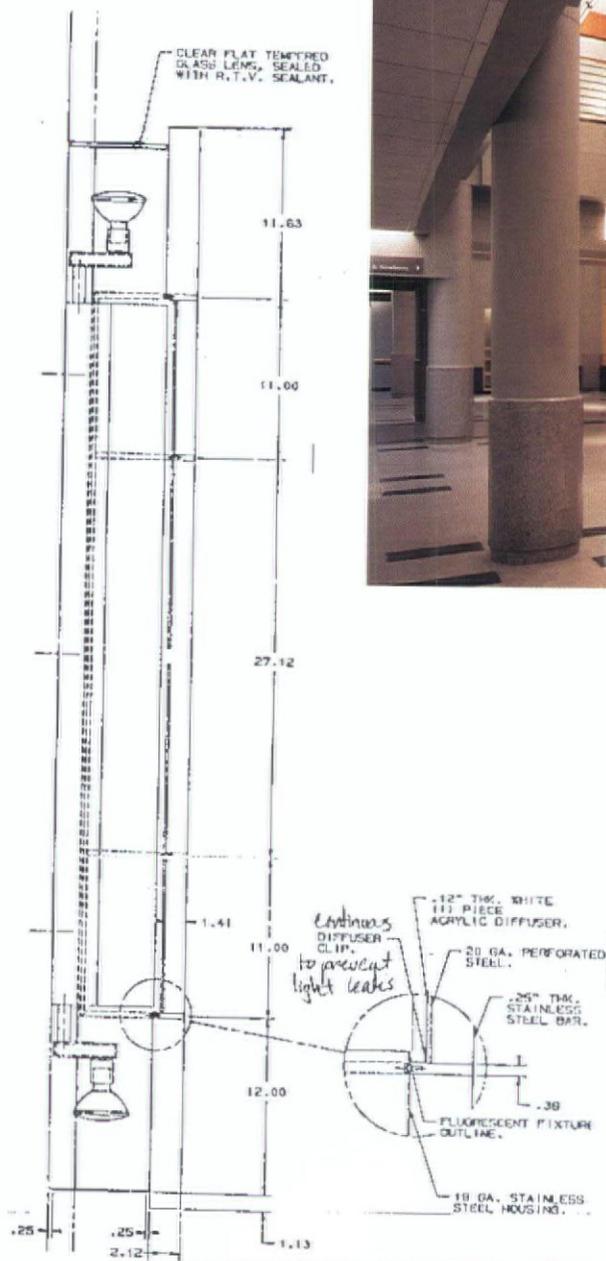
Aside from supporting one of the nation's most renowned women's medical services programs, the architecture of the Center for Women and Newborns (CWN) had a certain aesthetic mission to accomplish on the campus of Brigham and Women's Hospital in Boston. The facade of this 10-story, 265,000-sq. ft. building that sits between an existing inpatient tower and an ambulatory service facility was designed by Tsoi/Kobus & Associates to create a smooth transition between the different architectural styles of its neighbors, thus giving a more cohesive look to the entire medical center.

The architects of the CWN were similarly concerned with maintaining a connection between the building's exterior and interior, and lighting fixtures helped tie the two designs together. The elongated metal and glass sconces mounted on the outside of the building to reflect the design of the curtainwall were also brought inside as smaller versions to illuminate the main lobby. Tsoi/Kobus project architect Michael Bush explains that the sconce originally established a sense of scale on the streetscape. For indoors it was scaled down, relamped for less intensity, and used to pull some of the exterior architectural elements into the interiors.

A stainless steel housing with a perforated metal shroud surrounding a white acrylic diffuser, the fixture casts light both upwards and downwards on the columns. "We wanted it to have an ambience of its own," states Bush. "The translucent slot down the center allows the fixture to glow."

The fixture also adds metal elements to the overall aesthetic of the lobby, alongside metal railings with exposed fasteners and stainless steel inserts in the wood and fabric wall panels. "We wanted the lobby to have a warm, soft atmosphere," explains Bush. "But we also wanted something that was leaning more towards high-tech." What better place to combine the two ideas than in a technologically advanced facility designed to celebrate the most personal and touching of life's events.

Photograph by Steve Rosenthal Photography



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Why Things Look the Way They Do

Allan Greenberg: *Selected Works*, by Carroll William Westfall and Allan Greenberg, 1995, London: Academy Editions, 144 pp., \$35 paperback

Architect Allan Greenberg knows how his colleagues will react when he declares: "The classical language of architecture is always modern because it is rooted in the physiology and psychology of the individual human being. In this context, to be modern means more than responding to some particular circumstances of the moment—that is simply being fashionable. To be truly modern means finding the dynamic balance between eternal human values and the specific demands of the present. Classical architecture provides the means to achieve this balance because it is the most comprehensive architectural language that human beings have yet developed."

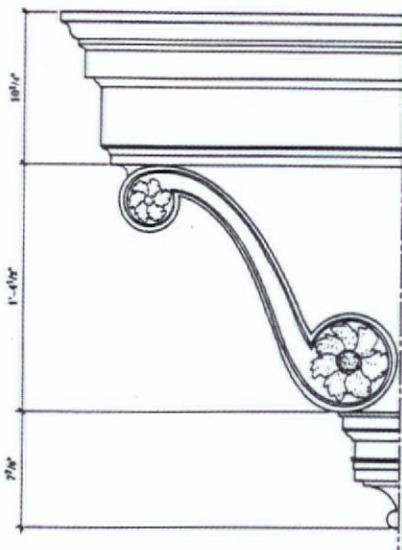
Greenberg's classical work, which ranges from furniture and interiors to monumental buildings, may seem at first to be the direct heir of such Renaissance masters as Bramante, Palladio or Inigo Jones. Yet designers who take the time to explore his vision in the beautiful pages of *Allan Greenberg: Selected Works* may discover something quite different: Greenberg is as creative with the classical elements as his predecessors and spiritual heirs, including Michelangelo, Edwin Lutyens and Christopher Wren. His search for form easily matches the intensity and immediacy of his contemporaries working in the latest styles—and may even exceed them in honesty—as is clear in this fine monograph by Carroll William Westfall, professor of architectural history at the University of Virginia.

For designers who insist design is a linear, evolutionary process, this book should sound as a wake-up clarion.

Ornament: An Illustrated Handbook of Motifs, by Eva Wilson, 1994, New York: Harry N. Abrams, 208 pp., \$35 cloth

Have you ever wondered about the origins of the curious ornamental forms that cling to our older buildings and their interiors? Sculptor, potter and illustrator Eva Wilson has actually done something to satisfy her curiosity and ours. In *Ornament: An Illustrated Handbook of Motifs*, she traces nine major decorative themes to their identifiable beginnings and then journeys with them through time.

The themes are well known to designers. Highlights include spirals, scrolls, meanders and key patterns; animals and mythological and imaginary creatures; Egyptian lotus, papyrus and lily; palmette; leaf borders, leaf scrolls and acanthus; Indian lotus; Celtic scroll; rosette and intersecting circles; and



twists, plaits, interlace and geometrical constructions. Wilson handles them briskly in text and with archeological precision in crisp line drawings.

It's an iconographic odyssey that seems well worth the trip.

Earth to Spirit, In Search of Natural Architecture, by David Pearson, 1995, San Francisco: Chronicle Books, 159 pp., \$17.95 paperback

Have we met? As architect, founder of the Ecological Design Association and director of the eco- and health-design consultancy Gaia Environments, David Pearson believes in an architecture that he and other "natural architects" are nurturing. In his introduction to *Earth to Spirit*, Pearson acknowledges "an awakening of consciousness for designing, building and living that puts us back in touch with the earth and ourselves." His book is like an older, wiser yet quite entertaining *Whole Earth Catalog*.

Pearson takes us on a tour of vernacular and architect-designed environments around the world whose designs strongly sympathize with their existing surroundings. The lesson of these mostly residential structures from Europe, North America, Asia and the Middle East is that they do little if any harm to the natural environment, following principles other designers can use. Their appeal, however, is their search for aesthetics outside of mainstream culture.

If anything, the powerful directness of the vernacular in *Earth to Spirit* should impress—and possibly humble—more than an architect or two.

Shops & Boutiques, by Grant Kirkpatrick, foreword by Giorgio Armani, 1994, Glen Cove, N.Y.: PBC International, 192 pp., \$42.50 cloth

Retail stores testify to the ability of design to influence our behavior, and *Shops & Boutiques* by architect Grant Kirkpatrick

shows why successful stores are inseparable from their merchandise. However fanciful the interiors here may be, they send clear messages to us about who we are. By the time we recognize our idealized selves in them, they're inescapable.

Readers of the leading design publications will recognize most if not all of the projects in this anthology, designed by such familiar names as the Jerde Partnership, HTI/SDI, Kevin Walz and Naomi Leff, plus various up-and-comers. No matter. The book itself is a pleasure to behold.

Good retail design can be seen as effective propaganda. Should the rest of the built world attempt to communicate so forcefully?

The Essential House Book, by Sir Terence Conran, 1994, New York: Crown Publishers, first published by Conran Octopus, 272 pp., \$35 paper, \$50 cloth

British architect Sir Terence Conran has had the distinction of being a successful purveyor of good taste in his architecture, his best-selling *House Book* of 1974 and his chain of Habitat stores, now in more than 20 countries. In *The Essential House Book*, he once again examines all the elements of a house in the 1990s. Readers start with the basic qualities of a house as seen in its floor plans, structure and mechanical, electrical and plumbing systems, proceed to the areas for cooking, eating, relaxing, sleeping and washing, and end with the details of materials, finishes and furnishings.

Designers will find this illustrated volume a fine place to explore ideas—and to admit that *where* we live is as easily dated as the *way* we live.

Saarinens House and Garden, by Gregory Wittkopp, Roy Slade, Diana Balmori, 1995, New York: Harry N. Abrams, 176 pp., \$45 cloth

Feeling adrift since the advent of the industrial age caused the ancient unities of time, place and culture to unravel, artists have dreamed of establishing a new framework whereby the arts could be unified into a single vision. This was indeed the dream of the great Finnish-American architect Eliel Saarinen and textile designer Loja Saarinen when they built Saarinen House at Cranbrook Academy of Art, Bloomfield Hills, Mich., in the 1920s. Saarinen House would subsequently be hailed as one of the most significant houses in America, as much for its superb interior design as for its architecture and landscaping.

Saarinens House and Garden appears upon the complete restoration of the house and grounds. The book is a breathtaking homage to the unity of the arts. Everything—architecture, textiles, furniture, floor-coverings, lighting and plantings—joins in this celebration of artistic life.

Is it too much to hope for more Saarinen Houses? ☺

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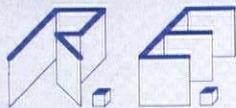
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PERSONALITIES



Babcock

Design sesame

Richard Babcock

Are people like architect Richard Babcock, RA, born knowing what they want to do? Babcock seems to have been destined for Henningson, Durham & Richardson in Omaha, Neb., the sole place he's worked since 1959. Not only did he set up the interior design department of one of America's largest health care design firms, he now serves as its senior VP.

Though Babcock concedes that health care facilities may not be as much fun to design as grand hotels, he calls health care the love of his design life. "Health care really needs designers," he maintains, "because good design can truly promote healing." He recently returned to design from a management position just to tackle design projects first-hand. Convinced that the connection between architecture and interior design is not just decoration, he insists, "Everything should come from the building itself. The scale and modulations of the interiors should be inherent and never forced."

He may never forget his first major hospital in Jeddah, Saudi Arabia. Anxious about presenting the design to the King's representative, he ended up explaining the plans while seated on the floor for four hours with the surprisingly attentive mayor of Jeddah. ("A closet architect?" he jests.)

Designing a hospital isn't as easy as saying "open sesame," of course. But for a veteran like Richard Babcock it has yet to lose its magic.

Life drawing

Robert Cioppa

As a Hartford, Conn., high school student, Robert Cioppa, FAIA, president of Kohn Pedersen Fox Interior Architecture (KPFIA), was thinking about money rather than architecture as he loaded bags of cement on trucks bound for Yale University. The structures being built at Yale, designed by Eero Saarinen and Philip Johnson, did interest him—but their full impact was felt years later. "I was walking around Harvard and MIT as a Boston College student one summer," Cioppa says, "when I realized what I wanted to do."

When Cioppa enrolled in architecture at Pratt Institute, legendary Sybil Moholy-Nagy guided the school and he thrived in its heady climate. "After graduating I worked for Unimark, Hobart Betz and John Carl Warnecke," he recalls, "doing everything I could, including graphics and product design as well as architecture and interior design."

He's wasted no time since joining KPF in 1977, taking part in the firm's



Cioppa

missions for Procter & Gamble, ABC and the St. Paul Companies, the creation of KPFIA, KPF's successful launch of projects overseas—and the presidency of KPFIA since January 6, 1995. His latest assignment is to revitalize the prestigious interiors firm and increase its impact on architecture. "It's a tremendous opportunity," Cioppa believes.

Will Cioppa have time now for such vital activities as painting, building dry stone walls or preparing gourmet meals? "I carry a drawing pad on airplanes to sketch people," he reveals. So the next time we see an architect staring at us aloft, we should just relax—right Bob?

Magic carpet ride

Christine Van der Hurd

Growing up in London with antique dealers for parents gave carpet and textile designer Christine Van der Hurd an early glimpse into design. "I always felt strongly about color, texture and fabric," she recalls. "I knew exactly what I wanted to do." That certainty took her to Winchester College of Art to study textile design and to an early career in London designing fabrics for prestigious clients like Cacharel, Biba, Liberty of London and Osborne & Little.

She visited New York in 1976, "was totally transfixed by the energy level," and decided to stay. Angelo Donghia became her first U.S. client, and Wamsutta, JP Stevens and Jack Lenor Larsen soon followed suit. Four years later, she embarked on two new ventures at once, simultaneously opening her own residential design studio and becoming a mother. "Raising children while keeping a career going was a significant part of my development," she reflects.

Carpet design became her cause in 1982 when a client of husband David Hurd, who owns New York gallery Modern Age, asked her to design a custom rug for Harcourt Brace Jovanovich's corporate offices. Subsequent commissions for The Limited, Henri Bendel and numerous other projects have made her one of the most respected carpet designers around.

Though she loves travel and cites Morocco as her favorite place, Van der Hurd seems firmly rooted in Manhattan. "Some of the things I love about this city are the same things I hate about it," she reflects. That's talking like a real New Yorker, Christine.

She's no Dorothy

Pui-Pui Li

"Creativity is the *opposite* of the Yellow Brick Road," says Pui-Pui Li, creative director for New York-based Cassina USA, Inc., and FLOS, maker of contemporary lighting fixtures.



Van der Hurd

"It's not a definite path. It's a combination of influences that come naturally if you don't restrict yourself." Li should know. Her responsibilities include advertising and graphic communications, plus showroom and exhibit design.

After a fondly remembered childhood in Hong Kong, Li decided in her late teens to earn a fine arts degree from Arts Center College of Design in Pasadena, Calif. She's let few opportunities pass her by since, winning awards for showroom design, ad campaigns, product design and more. Besides her responsibilities at Cassina and FLOS, Li is a principal of Jones Studio Limited. "All design is related," she explains. "It's about problem solving—in a functional yet attractive manner."

Combining her Eastern heritage with Italian influences honed while a creative director for Atelier International and Vecta/ai, Li likes simplicity with international flair. In her six months at Cassina, she has been thrilled with her new career and looks forward to each day's challenges. After that, she adds, "I really enjoy doing set design for movies and theatrical productions, so I'd like to continue this in the future."

How about an ergonomic chair for the *Wizard of Oz*. Pui-Pui?



Li